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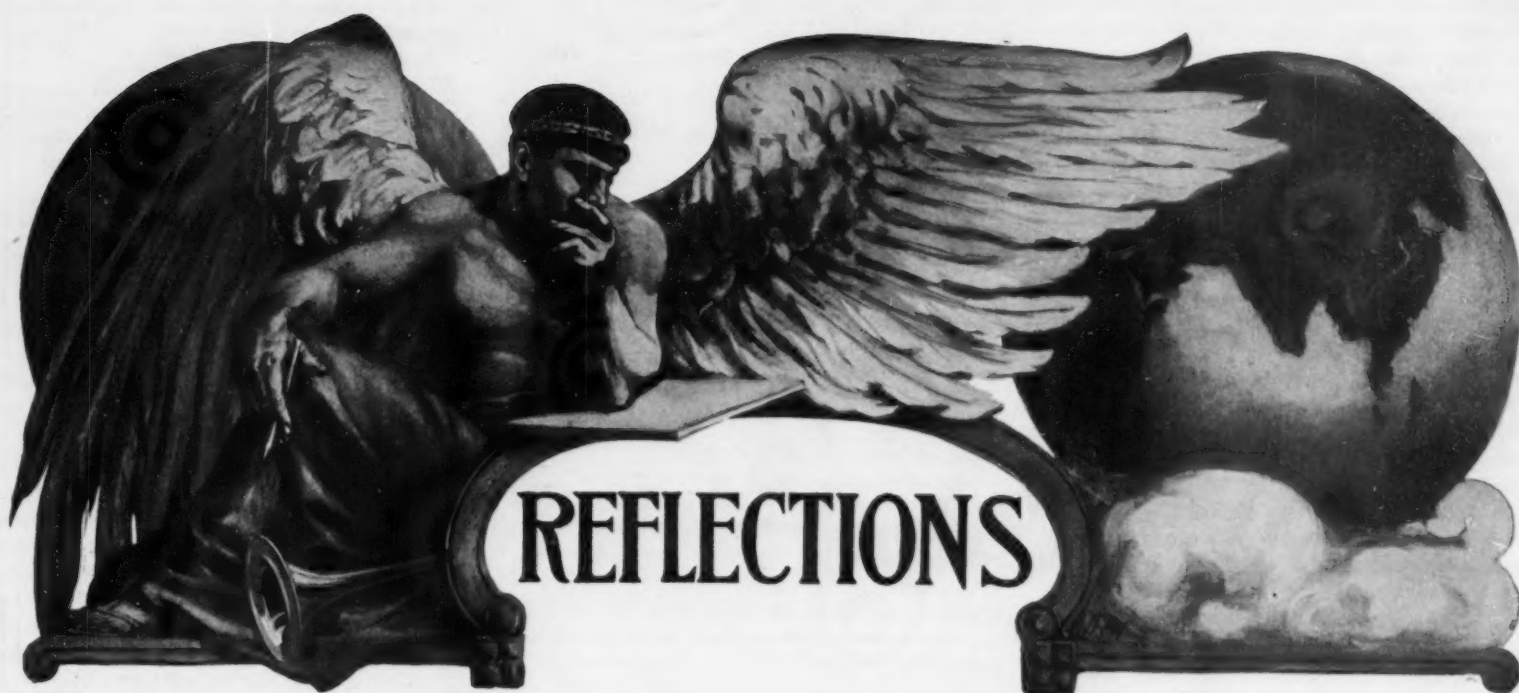
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## BY THE EDITOR.

PARIS, September 3, 1910.

**A** REASON for the pride the Parisian feels in his town is the knowledge that sooner or later every one who figures in history has some personal association with the city. Leaving the classical period aside, when Lutetia was hugged by the waters of the Seine while she was on the Cité, and coming down down to the early period of the Renaissance, we are told that Dante and Boccaccio were students here, and regarding the latter the fact has been established. He reached Naples, where he met Fiametta, by boat



JOHANN STRAUSS AND HIS WIFE, LILI.

from Marseilles. They have nearly all been here, says the city's historian, whoever he may be at the time, and if it has not yet been discovered, the last biographer of every great man will endeavor to prove that his subject had, at one time, been here. The German musician was not apt to come here because he was too poor to travel, and some of them, like Bach, were permanently fixed and domesticated and would not travel, as it was a matter of unusual difficulty. But when the fashion had set in they nearly all came, and, in fact, for a time in the life of many

musicians, Paris was a residence. Wagner, Liszt, Meyerbeer and all the performing musicians made Paris centripetal for themselves. It was necessary for the virtuoso to come here, play here and get the verdict, and for the singer it was the same.

Was the original Johann Strauss ever in Paris? It is not essential to have a reply; but the question is asked because his second wife, Lili Dietrich, is living here at present. Johann Strauss, of the "Blue Danube" fame, had three wives—Jetti Trefft was the first and Lili Dietrich the second, and she lends



ANGELICA (LILI) DIETRICH-STAUSS.

to THE MUSICAL COURIER the two photographs from which the reproductions are made as they appear in this article. Lili Strauss was the wife who insisted upon delving into the earliest history of her husband's boyhood and it is due to her that it was learned that at the village of Plötzleinsdorf, where his parents resided when he was a boy of six years, he composed his first waltz—writing it. Lili Strauss had it published for a charitable purpose and called it "Erster Gedanke"—"First Thought" or "First Idea" of Johann Strauss. It is the opinion of Mrs. Lili

Strauss that it was due to the influence of Johannes Brahms that Strauss gave the greater part of his fortune to the Wiener Musik Vereins Gesellschaft. She states that his tour to America, when he was called there by Patrick Sarsfield Gilmore, to participate in the Boston Peace Jubilee, netted him 56,000 gulden, equivalent to, about \$23,000. Eduard Strauss, Johann's brother, did not attend the funeral, as he had learned that he was not mentioned in the will, but Eduard's son, Jean, was present at the death of the Waltz King. Jetti Treffo, when she married Strauss, was sixteen years his senior. Lili Strauss was the wife who infused him with the energy and ambition to extend and widen his sphere of action and it was she who insisted upon his entering the domain of the operetta. Among other things, she sets at rest the anecdote that the song, "Nur für Natur," sung all over the world twenty-five years ago, from "The Merry War," was noted down by him during a promenade in Vienna, on a 100 gulden note. By the way, the Berlin funeral memorial for Johann Strauss took place at the Royal Opera House on the evening of June 7, 1899, and was directed by Richard Strauss.

Lili Dietrich met Johann Strauss while residing with the family of the conductor and composer, Proch, at Vienna, he who wrote the famous "Air and Variations." She was born in Cologne and had been a student at the Milan Conservatory and was studying music in Vienna. They were married in 1878. She is a woman of remarkable musical and vocal judgment and has had a vast experience, and is now one of the household of the Lamperti-Valda School of Singing here in Paris. It is a coincidence unusual and carrying with it a series of reminiscences, for Madame Lamperti, the widow of the great Lamperti, of Milan, was a friend of Lili Dietrich before and after she was Mrs. Johann Strauss. They are now reunited at the Lamperti-Valda school, where the Italian bel canto system is cultivated and taught under influences that are devoted to it. In this connection it is proper to say that the demand for hours—that is, for lessons—at the Lamperti-Valda school, for the coming season, is indicative of a large attendance not only of pupils from America, but from Continental countries. Those who desire a training under the beneficent plan of a maestro's method that provided for the operatic stage some of the greatest vocalists of modern times, can find it at the Lamperti-Valda Institute in Paris.

### "Zerschmettern."

Gillmann, a member of the Court Opera at Munich, recently met the critic of the Münchener Neueste Nachrichten (one of the best known South German daily papers) on the street, and in the presence of third parties, and in a most reprehensibly threatening manner, informed him that if he would ever again refer to his (Gillmann's) singing in an unpleasant or unfavorable manner, he would "smash" his face, or words to that effect; "zerschmettern" being the weighty German word applied. When using this bellicose language Gillmann placed his clenched fist very close to the music critic's face, thus calling additional attention to what was considered an affront. The daily paper, following the studiously courteous tendencies of South German daily journalism, thereupon announced that, as a consequence of Gillmann's threatening action, that paper would in the future pass over with stern neglect and indifference the artistic efforts of Gillmann. Then Gillmann wrote a handsomely framed note to the paper, excusing himself for having threatened to "zerschmet" the music-critico naso, but definitely refused, upon request cordially made, to apologize publicly in the presence of witnesses. Following this now comes a suit-at-law and Gillmann will be compelled to go to court. Gillmann is better known now in Munich than he was before he menaced to "zerschmet," and how

better still would he have been known had he really "zerschmettet."

Aristotle said that it's bad for the health to get angry. With a singer it is doubly worse because, even if nothing be said, the disturbed vocal muscles and all the nerve centers leading down and about from the cerebellum affect the vocal chords seriously. We notice this in the vibrato and shake of the voice when an angry person speaks. A singer who gets angry at a criticism that displeases, only pleases the music critic who stimulated the anger. The proper thing to do is to make the music critic angry so that he threatens to smash or "zerschmettern" and then the singer has gotten even. The angry critic of music is a rare bird. Hearing music constantly as a professional duty which becomes expressed by writing about it, lends to the disposition a kindness and grace, a freedom from bitterness and a generous conception of life, that prove their physical effect upon the person in the beauty and harmony of the music critic's facial outlines. Look at the benign and sweet face of the New York Sun's music critic, whose smiles reflect the very essence of the joy of life. See the angelic, cherubic, chronically exultant face of the music critic of the New York Tribune, basking in the emulsion of inexpressible delight at its own harmonious adipose tissue, supplemented with its falsetto soprano chuckle. Look—no, don't—at the face of the critic of the New York Times! Gillmann ought to go to America and try to make an impression there with his smashing style of delivery and watch the effect. He could never get angry at our athletic critics; they would not give him time; they would "zerschmettern" him with their own singing and playing. The critic of the Sun is a singer; the critic of the Tribune is a violin virtuoso, and the critic of the Times plays the banjo. With this trio there is no "zerschmettering" or "rung." They do it all themselves. But nevertheless they are an interesting Trio; some energetic manager ought to take them through the country. Roosevelt would not be in it.

As to operas in Munich, a musician writes to our Paris office: "Better performances of operas are given in Lyon than in Munich," and, on the average, this is true, and if this musician will read what the daily papers of Munich say about the operas given there, he will find that, according to local criticism, in that city the operas are very defective in vocal and other directions. Hence, no doubt, the menace of "zerschmettering" one of the critics who stated this. Both the Munich summer season and Operamergau are arranged for the English and American annual pilgrimage, and the enterprising promoters of these speculative schemes are doing the proper thing. They are giving these pilgrims exactly what they want. To the credit of the Frenchman and the intelligent German be it said that they do not patronize these "shows."

### Can a Composer?

In these exciting days of opera composition and competition, the following letter, nearly six months old, is entitled to space and attention:

CHICAGO, Ill., April 4, 1910.

To The Musical Courier:

The education of a man or musician, choosing—through natural gifts—the field of composition, is as expensive a one as that of any of his colleagues. But upon the completion of said studies, every other colleague begins to make an income. The composer makes no money. Some of the obstacles which confront him are these: He cannot take up any other department of art or music (thus following two professions), if he is to do full justice to his creative work. We must not forget, he has no returns—but, in present conditions, I give some of the demands made upon him. No publisher will take a high class of work, pay him for it, and give him royalties (as is done in the whole literary field); no daily or musical paper will give reviews of his works without considerable demands upon him; no artists will give his works

a public hearing without the composer meeting similar demands.

Some composers are so fortunate (if they like the conditions!) as to have families or friends or public institutions, who can and will support them; but is this fair, when the musician would like to be self-supporting, as is the commonest workman? Should there not be some means of giving men of musical talent—as in every field of life—some just return for their labors, which would enable them to command that self-respect which is the privilege of every man? Can we forget the duty every government owes men of creative talent in art, letters, science and commerce? What would life be without these men? Alone, in the field of music, do these conditions exist. Injustice is an attribute men despise; yet they owe some of their happiest hours to these workers, and refuse them, in return, even the barest livelihood. Some of them may be satisfied with fame—but we ask no other workers to live on such light diet!

A COMPOSER.

First, in order to dispose of the matter, I desire to say that this paper publishes constantly and unremittently reviews of new compositions, notices about thousands of musical people, and other items of interest, free of charge, and maintains a costly set of correspondents all over the world for this accommodation, and has been doing it for thirty years, and there are today hundreds of professional musicians who have been pushed and whose interests have been advanced by this paper who, in the aggregate, owe us thousands upon thousands of dollars; yes, more than \$50,000—which they do not pay and which we are unable to collect, either because they have squandered their capital or because they are bad managers or they prefer to spend the money upon their own little lovely selves instead of paying their debts. These are the people who say things about this paper that sound unpleasant, and I am now about tired of patience. On the next occasion I shall demand from any one reporting such a case a written statement, whereupon I shall publish the name of the offender and offer for sale the claim we hold against him or her. Let us have some enjoyment out of our musical lives in this dreary vale of tears, where there is so much misery for people who like that sort of thing.\* This is my reply to the statement in the above letter that

### \*RUBINSTEIN PRIZE.

Frey, a Swiss from Baden, Switzerland, a graduate of the Paris Conservatoire, won the Rubinstein composition prize at St. Petersburg; he is a pianist, grand prize, Conservatoire. Alfred Hoehne, a well known young pianist of Frankfurt on the Main, won the piano playing contest. He is probably a pupil of one of the Frankfurt conservatories or graduate, I take it.

A pupil of August Spanuth, formerly of New York, secured no honors; he went from Berlin to St. Petersburg and was able to return there only after receiving assistance from some hardworking relatives.

And this reminds me, continuing my remarks above, that Spanuth is also one of our debtor detractors. Years ago he walked into THE MUSICAL COURIER office and placed an advertisement for a Spanuth Trio. The trio did not succeed; it could not. When the bills were subsequently presented Spanuth refused to pay and placed the responsibility on an intangible object called the Spanuth Trio. He knew that the business office of the paper credited him and not a Trio, for he was the Trio; he appeared as it and he made the contract; not the Trio. As he did not pay, the Trio came in very handy. Letters, bills, requests for payment remained unanswered, but Spanuth became an irreconcilable detractor of the paper—without paying his debt. This is only one case; if he wants any more I am prepared with additional material. I have remained quiet for fifteen to twenty years regarding this man Spanuth and his infamous remarks about the paper and myself; the Rubinstein St. Petersburg prize contest finally reminded me of his existence, as his pupil failed to secure recognition. During all the years that Spanuth assailed THE MUSICAL COURIER it constantly enlarged, increased, expanded into a world power in music, necessitating my own presence in Europe half the time. That is one very substantial reason why I stimulated Spanuth to exercise his venom; our silence goaded him. Look at his own career during those same years. That is sufficient. I suppose he will now blame his pupil for not getting the prize. But it was not the pupil's fault. It is like the trio; it was not the Trio's fault that the bill due to THE MUSICAL COURIER was never paid.



"no musical paper will give reviews of a composer's works without considerable demands upon him." Does not the musical paper know that the composer has not a dollar; what use is there in this busy century of losing time making demands on composers? Composers get enormous attention, free of charge, in this paper, and what is the result? If one composition is found defective in any direction the paper is called a contemptible name. Suppose we stop the reviews. Will that stop the paper? Do not the composers see that if for the two pages of review a week we would substitute two pages of nonsensical pictures we could save money and live just as happily? I do not know who the writer of the above letter is, but I would wager one movement of a Brahms symphony to all he has ever written that this paper never made a demand of any kind of him except, probably, to stop composing and dig for potatoes.

What's the use of composing, any way? We haven't begun to explore Bach. Hardly any of us know the real Mozart, very few the true Beethoven. Songs? Heavens! Why, the Schubert and Schumann songs are hardly touched, Schubert alone with nearly 500. Why not go ahead with Schubert and learn what he has written in songs alone? Who can write a symphony in our day? These stupid compositions of Elgar, pushed in America through a business combination? Composing! Of course, the publishers cannot accept this mountain of manuscript when no one wants to hear these compositions. Why, we do not even show any great desire to hear the stupendous works of the immortals. It takes a tremendous amount of self confidence for any one to compose nowadays—except for himself.

Where is there a composer whose family supports him? What and who and how is any one to be or to get some means or some just return for labor as a composer? When? Where? By amendment to the Constitution of the United States? Who are the men of musical talent, and who, outside of themselves, is to decide who are the men of musical talent, or bookkeeping, or typewriting, or street cleaning, or organ grinding, or check raising talent? Is there any tribunal on earth that decides such a question? Go to.

"Alone in the field of music do these conditions exist," says the above writer. I beg your pardon. They also exist in the field of journalism. In this city of Paris, city of life, and light, and literature, and aeroplanes, there are dozens of young composers of the best kind of Anglo-Saxon English, walking the streets looking for work to keep a ten-dollar-a-month apartment with a wife and babe in it a-going. They are just as talented as anybody else who is talented.

The man or woman who composes one song that can meet the demand as Schubert has written them by the gross is established nowadays. The song is not forthcoming. It must have the same thoroughness of musical construction and its form and substance must coalesce. What it says musically must be just what the text says without music, but more still. It must have the characteristics of simplicity, directness and phraseological rhythm, and it must be music in its essence—that unexpressed and inexpressible thing we call music. There were some men who could write songs, but they are dead. Any one who can now do it will have the whole world, the world of all languages, at his feet, and without an amendment to the Constitution of the United States to enforce the bending of the knee.

#### Luckstone.

After a very satisfactory, successful season here Isidore Luckstone, the well known singing master, will return to New York on October 1, and reopen his studio there on October 10. Mr. Luckstone has been familiar with Paris for years, and besides his various accomplishments as a musician,

pianist and voice placer, he is also thoroughly equipped for French diction. This has added to his prestige and to the broadening of his clientele here and made his studio more cosmopolitan than usually is the case. At the end of this season no plans have been arranged beyond the approaching season in New York. For the Paris season thereafter due announcements will be made.

#### Ouch!

A paper in Cook County, Ill., which is the Chicago county, publishes the following notice or article, reminding me of the terrible turk:

The fact that doctors were created by selling them a diploma for \$10 has just come to light in this city. For many years several large musical colleges in Chicago have been selling diplomas to their students at prices varying from \$10 to \$50. This disgraceful condition of affairs is made possible by the support that these shysters of music receive from the daily press of this city. One of these so-called musical colleges, that continually uses up space in the daily newspapers, boasting of the beautiful furniture in their institution, controls at least four of our daily newspapers through their "critics" (?) who are on the teaching staff of this college and whose salary as critics is paid by this school and not by the newspapers whom they are presumably employed by. Talk about rottenness in politics or graft in public office! Why there is nothing that can compare with this corrupt and criminal combination of musical crooks who are mercilessly bleeding the poor music student. It is a pity that there is no law to cover and punish these cold, greedy business sharks who are masquerading as heads of musical institutions and with the aid of the newspapers deceiving the public.

The sale of diplomas to make doctors is an old Chicago, Philadelphia and Boston crime; it is quite as old as the system of selling the degrees of Doctor of Music. This paper put an end to that line of business by exposing the thing itself first, and then following it up by ridiculing the title, until now no self respecting musician will permit himself to be called doctor, that is, doctor of music. The musician using that title and knowing how the charlatan acquired it, falls to the level of the charlatan by permitting any one to address him as doctor. Hence no musician of any professional standing ever makes use of the Doctor of Music title. If anybody desires the dreaded degree we can furnish it through a regularly chartered institution that sells it for \$100; but there are no takers.

I admit, at once, my density on the charge made against the Chicago music critics. They are, however, not at all booming, as it were, the institution they are connected with, and, in fact, from what I know, they refuse to use their positions on the daily press to advance the interests of the college with which they are associated pedagogically. Anyway, any newspaper man of standing knows that the daily papers could not be utilized for such a small proposition; they reject such things with horror, having no time to consider anything less than a tunnel contract and its relation to the relative of the newspaper owner.

After all, the daily paper is reaping the results of its own parsimony, for if it would give the proper remuneration to its music critics these writers, who are now such a necessary adjunct to the daily press, could exercise independence in meeting any kind of professional or pedagogic offer. But the daily press puts its music critic into the last category of the staff and abandons his work if a late prize fight story comes in from Pine Bluffs. It desires to feed its readers with what it considers their taste, and it has been decided, by general consensus of the daily press, that the football combat between two sets of boys belonging to two colleges in the peninsula of Michigan is of more consequence, or satisfies better the taste of their readers, than an account of a performance of Brahms' "Requiem," or the G minor Mozart symphony, or a

recital of Wolf songs. Who knows what these things mean? I refer to the crew that runs the daily paper vessel. Ask the editor himself about Brahms; you may as well ask him who solved the square of the circle. Ask a reporter, graduate of a college, who wrote the first romantic opera or who Gluck was. Watch his face as you ask. Ask a night editor of a big daily what a sonata is and see him push the button to get a policeman to remove you. It is absolutely dangerous to the person to ask any questions about music or art in the editorial rooms of a daily paper; it constitutes a reflection upon your sanity and casts a doubt upon your legitimacy. Wise men have decided upon one question to ask in these sancti; it is very simple, "Have a drink?" No one ever heard "no" in reply.

The Chicago music critics know better than most men about the music crooks that abound and about the "rotteness," as the above quotation calls it, of many musical conditions in and about Chicago, but the daily press will give them no space for the elucidation of such matters. Those critics who have attempted such a course struck the most unexpected snags and never learned why or how. This coming season will put some of them to the test with the opera opening for the first time as a social local factor, and with the symphony and recital and song events to cover. Some of them will relinquish the task, and one will, before the season begins. It is an undertaking no one man can meet successfully on any one paper and survive; it cannot be done. No one envies them their task, and least of all one who at one period of his life dedicated it to such a career, which his idealism elevated into one of the glorious paths to freedom of mind and liberty of thought. It was mental bondage and intellectual slavery, and he got out. To be the music critic of a daily paper, particularly if one is not strong enough to refuse to meet personally the performing artists, is equivalent to emasculation. You all know exactly what I mean, and every one of you who has brains enough to get away is making preparations to do so. It is barbarous.

BLUMENBERG.

#### OPERA IN GERMANY.

On the evening of September 8, the following operas were given in the German cities mentioned:

Frankfurt a-M., "Rheingold."  
Berlin, "Siegfried."  
Coburg, "Rigoletto."  
Dresden, "Orpheus."  
Darmstadt, "Tiefland."  
Hamburg, "Flying Dutchman."  
Hertenstein, "Iphigenie."  
Leipzig, "Trumpeter of Säckingen."  
Mannheim, "Tannhäuser."  
Munich, "Figaro."  
Nuremberg, "Lohengrin."  
Wiesbaden, "The Bartered Bride."

#### Viola Waterhouse's Record.

Viola Waterhouse, the popular soprano, has an enviable record. She has appeared under the direction of such conductors as Frederick Stock, Emil Mollenhauer, George Chadwick, Arthur Mees and Wallace Goodrich; has toured with the Boston Festival Orchestra; has been engaged as soloist at the Worcester festival and with such organizations as the Apollo Club of Chicago, the Musical Festival Association of Cincinnati, Brooklyn Oratorio Society, Musurgia Club, New York; University Glee Club, New York; Arion Society, Jersey City; Musical Union, Oberlin, Ohio; Arts Society, Pittsburgh, Pa.; Mendelssohn Union, Orange, N. J.; Choral Society, Lynn, Mass.; Boston Choral Union, and many clubs and societies.

#### Van Yorx Home from European Tour.

Theodore Van Yorx, the tenor and teacher, has returned to New York from his European tour. While abroad, Mr. Van Yorx visited Italy, Switzerland, France and England. While in Florence he did some work with Lombardi, the vocal teacher and opera coach, and Mr. Van Yorx is quite enthusiastic over that master's method of voice placing. The Van Yorx studio, at 434 Fifth avenue, has been reopened and lessons resumed for the season.

Gustav Schoettle, formerly of Kansas City, has been appointed director at the University School of Music connected with the Iowa State University at Iowa City, Ia. Mr. Schoettle has begun his work in the new position.

## SOME RARE PORTRAITS AND INCIDENTS IN THE LIFE OF WAGNER.—IV.

BY ARTHUR M. ABELL.

Wagner's meeting with King Ludwig II. of Bavaria in 1864, as is well known, proved to be the great turning point in his career. The accompanying portrait of the ill-starred monarch is a very interesting and beautiful one. Concerning the meeting with the king, Wagner wrote to Madame Wille on May 4 as follows:

"Today I was introduced to the king. He is, alas! so handsome, so intelligent, so full of soul and grandeur that

I am afraid his life will be like a fleeting godlike dream in this vile world. He understands me as if he were my own soul. He wants me to stay with him always and to create and rest and have my works performed."

In another letter he wrote that "the prince, for whom I had asked in the closing words of the preface of my festival play, really appeared in my life; for it was a king who cried out to me in my chaos, 'Come here; finish your work. I wish it.'"

Wagner's patron at the time of his succession to the throne in 1864. Age 19.

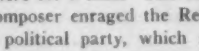
Wagner's patron at the time of his succession to the throne in 1864. Age 19.

genial companion as the king, Wagner was in just the right mood to take up again the composition of the "Ring," which he had begun years before. During the summer of 1864 he lived in a beautiful villa on the Starnberger See.

the association with him is enchanting. He knows and feels just what I want. I do not need to waste one word considering my position. I am to finish the 'Nibelung'; I am to be absolutely my own master, and not to be Kapellmeister, but simply myself and his friend.<sup>9</sup>

Later for political reasons Wagner was compelled to leave Munich, but Ludwig II gave him an annual pension

1865 Wagner was his guest here for a time. This intimacy between the king and the composer enraged the Reactionary and the Ultramontane political party, which saw in Wagner a dangerous political rival; they demanded Wagner's banishment and the king had to comply for reasons of state. How hard it was for him to do so is evident from the following letter written to Wagner:



"My love for you will last forever and I beg you to retain your friendship for me. With a good conscience I can say that I am worthy of you."

On December 10, 1865, Wagner left Munich. The next few months he spent in Switzerland and in southern France, and in 1866 he settled at Tribschen, near Lucerne, where he resided until 1872, when he removed to Bayreuth. A facsimile of the original program of the première of "Tristan and Isolde," which occurred at Munich June 10, 1865, herewith is given. It had been planned to bring the work out on May 15, but owing to the illness of Madame Schnorr von Carolsfeld, who created the part of Isolde, the performance had to be postponed. Fourteen of Wagner's prominent friends had come to Munich to attend the première and on May 17 he was photographed with them. This rare and interesting picture is now reproduced for the benefit of the readers of

**THE MUSICAL COURIER.**

Another little known and interesting picture is that of the three famous pianists, Bülow, Tausig and Klindworth, which also is reproduced here. This photograph was taken



KING LUDWIG'S BEAUTIFUL AND ROMANTIC CASTLE, HOHENSCHWANGAU IN THE BAVARIAN MOUNTAINS.

Here he received Wagner as his guest.



THREE FAMOUS MEN WHO  
ARRANGED PIANO SCORES  
OF WAGNER'S MUSIC  
DRAMAS.

Hans von Bülow, Carl Tausig  
and Carl Klindworth.  
(From a photo taken at  
Munich in 1868.)



THE OPENING BARS OF THE "MEISTERSINGER" OVER-  
TURE IN WAGNER'S OWN HAND.

in Munich in 1868. These three men were the first to make piano arrangements of Wagner's music dramas.



FACSIMILE OF THE PROGRAM OF THE "MEISTERSINGER"  
PREMIERE AT THE MUNICH ROYAL OPERA, 1868.

and remained his warm friend. One of the king's favorite resorts was the famous castle of Hohenschwangau. In

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"Erl King," which are not quite his style. The audience was enthusiastic and demanded unlimited encores.—Neue Frussische Zeitung.

Heinemann, the singer, who recently gave a concert in Beethoven Hall, is growing steadily in his power of interpretation. He sang songs by Beethoven, Schumann and Schubert and a number of compositions by modern writers. He was not very well disposed at the beginning, but his voice soon became clear and sounded as rich and expressive as usual. Each of the Schubert songs was wonderfully rendered, and especially "Im Grünen" was, in my opinion, a masterpiece of interpretation. He sang now with the full power of his voice and now with a soft, appealing pianissimo which moved one by its beauty of expression. I consider that Alexander Heinemann has reached the zenith of his career. His interpretations have become more refined without affecting the warmth of his temperament. He has developed into a great master of song.—Die Post, Berlin.

#### MUSICAL LINCOLN.

LINCOLN, Neb., September 12, 1910.

Richard Callies is a recent acquisition to the faculty of the University School of Music, and will instruct on the violoncello. Mr. Callies comes direct to Lincoln from the Philharmonic Orchestra, Berlin. This department, just organized, promises to be a flourishing one this season, an unusual amount of interest has been displayed, and the public in the near future will have an opportunity of hearing Mr. Callies in concert.

Musical activities begin with the return of local musicians, who spent their vacations in different parts of the world. The University School of Music opened September 5. The department of music, under Johannes Magendanz, at University place, opened September 12. With the opening of these schools a large number come to Lincoln for music studies. It is estimated that 7,000 students attend Lincoln's universities, colleges and music schools each year.

The Cincinnati Orchestra will appear in January at the Oliver Theater. A number of Western orchestras, including the Minneapolis Orchestra, St. Paul Orchestra and St. Louis Orchestra, will make tours through this section of the country during the coming season.

Some of the artists have been engaged who will appear on the University concert course this winter, among whom are Mesdames Alda and Jomelli, also the Flonzaley String Quartet, who were here last season. The course is a success, due to the fact that no person in

the local management profits by the receipts, the proceeds being retained in a fund to perpetuate the course in future years.

The first rehearsal of the Temple Orchestra was held on September 15. This organization, numbering sixty, is composed entirely of students. Last year the orchestra gave four concerts, and is self supporting, which speaks pretty well for Lincoln as a musical center.

W. P. KIMBALL.

#### Josef Lhevinne in Demand.

Josef Lhevinne, the world famed pianist, is much in demand on the Continent for the coming season. He will be heard in Berlin in three recitals, on October 6 and 19 and again in March. He will also give three recitals in Vienna, on November 11, January 9 and also in March. The Sociedad Philharmonica Madridena has engaged him for three recitals in Madrid on November 21, 23 and 25. This



JOSEF LHEVINNE.

Philharmonic Societies of Mannheim and Bremen have secured Mr. Lhevinne as soloist to appear on November 8 and March 21 respectively. He will further be heard in Luxembourg, Barmen and Remscheid and numerous other places, where dates have not yet been fixed. In the Beethoven Cycle at Cologne, under the leadership of Conductor Fritz Steinbach, Mr. Lhevinne played the "Emperor" concerto with tremendous success.

#### Charles Washburn's Success.

Under the auspices of the Y. W. C. A. a notable song recital was given at Jamestown, N. Y., on August 26, by Charles Washburn, baritone, whose singing at Chautauqua has been, for this and past seasons, one of the delights of that summer assembly. The Jamestown Journal spoke as follows:

To students, as well as lovers of song, Mr. Washburn's renditions are a matter of genuine interest. His voice, combining dignity and marked resonance, with a sympathetic answering to the demands of really tender sentiment, responded in both technique and tone to the wide opportunities afforded in the richly varied program.

Among the many excellent details of his work, that of clear and finished enunciation is marked, but perhaps in no special feature is his art more revealed than in the truly expressive quality of his pianissimo—that merciless exponent of faulty tone production.

From his virile rendering of the stately Handel, through all the program's procession of dramatic, lyric, pathetic and humorous, Mr. Washburn showed himself the responsive soul and ever the resourceful interpreter.

His "darker" songs were special bits of art realism, and the little Molloy number became a scrap of most individual and unique creating. It is quite impossible, without the risk of apparent oversight, to specialize where all numbers were so appreciatively rendered, but it may at least be said that the abandon of "The Vagabond," the pure fervor of "Was ist Liebe," the eloquence of Tirindelli's "Darkness and Light," the deep significance of the Stevenson songs by Homer, all found earnest and sensitive portrayal in their varied demands upon emotion and imagination.

Mr. Washburn's art is intelligent, serious, versatile and sympathetic, and must win recognition from all who seek the good in the great realm of music.

Leo Fall has written "The Doll Girl" for the Carl Theater at Vienna, while the Raimund Theater is to have new works by Granichstaedter and Von Eysler. Hartl and Von Berenyi are the composers who are to write for the Johann Strauss Theater, while Von Eysler has also composed a new operetta for the Buerger Theater.

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**Scharwenka's Autobiography.**

Xaver Scharwenka was prevailed upon by Dr. Richard Stern some time ago to write an account of his life for the Neue Berliner Musikzeitung, of which Dr. Stern was at that time publisher. Humor is one of the distinguishing features of Scharwenka's character, and this autobiography was written in a veritable Mark Twain style. Here are some excerpts:

"Esteemed Doctor—In asking me to contribute an account of my life to your paper you put me in an embarrassing position, as really nothing has happened to me that could interest your readers. I have never been a 'Verwaltungsrat,' or a minister, or chief of police, or theater Intendant; I have always paid my taxes in cash and for the most part punctually; I have been properly vaccinated and I served my time in the army in the year 1873-74. In 1877 I married. (Do not take an ominous view of the two sevens, for both my mother-in-law and my wife are admirable women.)

"Minute researches have revealed the fact that the place of my birth was the modest little town of Samter. There I grew up to the joy of my parents and to the despair of the neighborhood. The old inhabitants still think with shudders of the time when I used to decorate their beautiful pink and light blue houses with charcoal drawings, mostly of locomotives, on which the engineer stood and fiddled. In this way I early displayed an interest for music; at the age of four I began to play the piano on my own accord. I played only with the forefinger, and I make bold to claim that I never took a wrong fingering. Until 1875 we remained in Samter and then moved to Posen, where I attended the Gymnasium. Here through association with members of the military band, the passion for music was awakened in me. Every Friday the musicians used to come to our house, and this was for us children a day of joy. They brought their instruments, bassoons, oboes, clarinets, etc., and I was overjoyed to be allowed to touch these things."

Scharwenka then goes on to give an account of his studies, his virtuoso career, the founding of his conserva-

tory and his first trip to America. Then he writes: "I have also tried my hand at composition. My modesty for-

ica, the land of freedom, the works of living composers are, as a matter of course, free. One publisher jubilantly told me that he had sold 300,000 copies of my 'Polish Dance'; said it smilingly, and without offering me a single dollar. Of course, I could not have taken it if he had, but I hope he will come to my concert when I go to America and play in that city.

"With farewell greetings,

"(Signed) XAVER SCHARWENKA."

**Fanning Sings Kernochan Songs.**

Many of the summer colony of Lenox and vicinity gathered at the beautiful summer home of Richard Dixey on September 12 to hear Cecil Fanning, accompanied by N. B. Turpin, in the following recital, which was received with great enthusiasm, and the singer was much complimented upon his musical interpretations:

Air from Orfeo (1607).....	Monteverde
Angellinn vago e canoro (1685).....	Gasparini
Du bist die Ruh'.....	Schubert
Wohin?.....	Schubert
Verborgenheit.....	Wolf
Der Erlkönig.....	Loewe
Turn Ye to Me.....	Old Highland
The Keys of Heaven (Dance Song).....	Old English
Out of the Rolling Ocean.....	Marshall Kernochan
You'll Love Me Yet.....	Marshall Kernochan
Home, Dearie, Home.....	Marshall Kernochan
Song of Ylen.....	Marshall Kernochan
Smuggler's Song.....	Marshall Kernochan
Give a Rouse.....	Marshall Kernochan

A most alarming panic occurred at a performance of the opera of "Carmen" given at the open air theater at Béziers. More tickets seem to have been issued than the arena could hold, and the crowd was enormous. Just before the opera began fourteen rows of seats pecked with spectators collapsed. An indescribable panic broke out, although no one was seriously hurt. There was a stampede for the exits, where those seeking to leave the theater collided with crowds of ticketholders angrily demanding admission.—London Daily Mail.



XAVER SCHARWENKA.

bids sending my 'good criticisms.' If you are interested in these, however, I will place the Rathenow Anzeiger and the Pudewitz Sonntagsblatt at your disposal. In Amer-

CORINNE

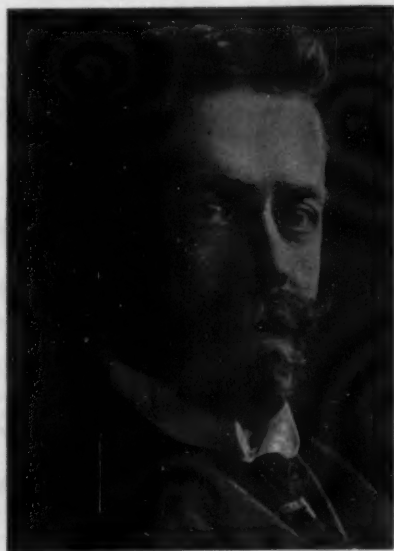
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## SUMMER WORK AT CAMP SAENGER.

Orville Harrold's phenomenal success at the Manhattan Opera House last season, made possible by his training under an American teacher, Oscar Saenger, was so marked that Mr. Hammerstein was satisfied to have his brilliant tenor continue in American environment, instead of sending him abroad.

In order to do the best thing for Mr. Harrold and give him the right kind of environment, Mr. Saenger gave up a long contemplated trip to South America, engaged a villa on the shores of Penobscot Bay, Me., took his family, his pianist and language teacher, and Mr. Harrold, and settled down to a summer of work. This is the first time in all his twenty years of teaching that Mr. Saenger has taught during vacation, but his keen interest in this wonderful voice and his desire to prove that it is not necessary to go abroad to acquire an operatic education made him willing to undertake the task, and Mr. Hammerstein had confidence in Saenger's ability to turn out a finished product without the glamor of European training or European experience, which was made easier by Mr. Harrold's enthusiasm to help prove the claim for an American, and he is proud of being trained at home.

The order of the day was something like this: An early horseback ride and a plunge in the bay before breakfast; preparation for the morning's work, which consisted of a tone lesson, then the singing and acting of some role, with Mr. Saenger. In the afternoon more work with the coach

preparatory to the next day's lessons, a language lesson; then a sail on the bay in the yacht Orvilla or a climb over the mountains gave relief to the work. Generally there was more study in memorizing roles before bedtime, for Mr. Harrold is an indefatigable student, often working from six to eight hours a day. During these two months six

"Rigoletto," gives Mr. Harrold a repertory of eight operas. Interest in the work was heightened by the presence of Rudolf Berger, of the Royal Opera in Berlin, who arrived about August 1, to study new roles which he will sing in Berlin next season: Walther in "Die Meistersinger," Rhadames in "Aida" and Otello. Mr. Berger is the singer who came to America two years ago and whose voice Mr. Saenger transformed from a baritone to a tenor and who made a brilliant debut as Lohengrin last year, and who since then has been a favorite with the public, also with the Kaiser, at the Royal Opera, where, for ten years preceding his transposition, he had sung leading baritone roles. It was delightful to watch the friendly intercourse between the two tenors, who thoroughly appreciated each other's work, Mr. Berger, who is also a fine pianist, often playing for Mr. Harrold to sing. Here, too, came Marie Rappold to do some work on new roles which she is to sing at the Metropolitan Opera House next season: Desdemona in Verdi's "Otello" and Eurydice in Gluck's "Orpheus." She, too, joined with Mr. Berger in warm enthusiastic admiration of the superb voice of the young American tenor.

It was truly a musical household, and there was great ardor and enthusiasm shown in the work. Everything was done out of doors as far as possible

—a corner of the veranda serving for dining room and also for studio. An interesting feature of the summer was the performance of Shakespeare's "Romeo and Juliet," which Mr. and Mrs. Saenger gave at the Camden Opera House,



TEACHING ORVILLE HARROLD "TURIDDU," IN "CAVALLERIA RUSTICANA."

operas were studied and completed: "Faust" and "Carmen," in French; "Tosca," "Butterfly," "Cavalleria Rusticana" and "Traviata," in Italian, which, with the two already sung at the Manhattan last season, "Pagliacci" and

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for the benefit of the public library, in which all the artists of the household took part, and in which their gifted young daughter, Eleanore, made her debut on the dramatic stage.



MARIE RAPPOLD.

playing Romeo the first night and Juliet the second. Mr. Harrold played the part of Tybalt, Mr. Berger that of the Prince of Escalus, Mrs. Saenger the role of Nurse to Juliet. The wedding music from Gounod's "Romeo and

Juliet" was sung behind the scenes, in the last scene of Act 2, by Madame Rappold, Mr. Berger, Mr. Harrold and M. de Vannoz, Mr. Saenger conducting.

Mr. Saenger will take a complete rest during the month of September, when he and Mr. Harrold will go up into



TEACHING HARROLD THE ROLE OF FAUST. SAENGER AS MEPHISTO.

the Maine woods to hunt and fish. With the repertory Mr. Harrold has acquired he can now accept an engagement at any of the first class opera houses. French was much used in the camp, and Mr. Harrold returns fully equipped for a grand opera career. As he is under contract to Mr. Hammerstein, he will sing in New York under his management, for a short time this season, and he is to be one of the principal tenors in Hammerstein's season of grand opera in London next spring.

#### Burns-Roure in Texas.

Estelle Burns-Roure, the dramatic soprano, who is a native of Texas, is to make a tour of her State this season. Madame Roure is well known in the South and Southwest, and her friends in those sections of the country are responding heartily to her manager's correspondence with them by promising big receptions for her.

#### OPERA AND CONCERTS IN BUFFALO.

BUFFALO, N. Y., September 16, 1910.

The musical season was ushered in last Monday evening at the Teck Theater, where the Aborn English Grand Opera Company is now playing an engagement. Donizetti, Verdi, Balfe, Bizet and Gounod are represented in the favorite operas of "Lucia," "Trovatore," "The Bohemian Girl," "Carmen" and "Faust." A double cast alternates in both the spectacular and dramatic roles. Edith Helena, a coloratura soprano, new to Buffalo, made a fine impression by her exquisite characterization of Lucy. This young singer is called the "American Tetravini." Her voice is flexible and sympathetic. Her dramatic ability is worthy of maturer years. Edith Helena was particularly effective in the "mad scene." The part of Edgar was essayed by the Italian tenor, Domenico Russo, who was a member of the Manhattan Opera Company, and for several seasons appeared at the famous Tivoli Opera House in San Francisco. Harry Luckstone and George Shields were also satisfactory in their respective roles. The famous sextet was admirably sung and a repetition demanded. The chorus was exceptionally good.

\*\*\*

Six talented young pianists from the Buffalo School of Music sail today for Europe accompanied by their teacher. Their destination is Vienna and their ambition is to study in the Leschetizky studios. One of the most talented and versatile pupils is Lilian Hawley, a brilliant performer, who will remain several years abroad. VIRGINIA KEENE.

#### Baernstein-Regneas Pupil in Opera.

Mrs. Ralph Seligman, the prominent society woman, will make her operatic debut as Katchen in "Hans, the Flute Player," at Hammerstein's Opera House, and will be known as Alice Raynaud. Mrs. Seligman has always been in demand by social functions, and has taken an active part in many of the big charity entertainments. Before her marriage, as Miss Baum of Brooklyn, she had attracted considerable attention by her naturally beautiful voice, which has been developed and trained by Baernstein-Regneas.

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30, RUE MARBEUF (CHAMPS-ÉLYSÉES),  
Cable and Telegraphic Address: "Delmaheide-Paris."  
PARIS, September 5, 1910.

At the Lamperti-Valda School of Singing a charming farewell dinner was given Miss Julia McElroy in the midst of fellow students and friends on the eve of her return to America for a short season of concert work there. Miss McElroy, who hails from Carthage, Mo., is the happy possessor of a rich, round, full soprano voice and is furthermore endowed with good looks and an attractive personality. This little reunion of pupils of the school served to form a very pleasant soirée and the singing of Julia McElroy, Victoria Harrell and Wave Whitcomb, which followed during the evening, created a most favorable impression on the guests present, among whom were: Mr. and Mrs. Charles A. White, of Boston; Mrs. and Miss Pettler, and others.

Madame Chais-Bonheur, the wife of G. E. Shea (Georges Chais), the Paris singing master, is engaged for the coming season with the opera at Boston, where she is to sing, in Italian: La Cieca in "Gioconda"; Azucena in "Trovatore"; Amneris in "Aida," and Maddalena in "Rigoletto," and in French, "Carmen." Without doubt Madame Shea's great voice and talent, well known in French operatic circles will gain for her the durable favor of the American public.

Thuel Burnham, the busy Paris teacher and pianist, arrived on the Cincinnati a few days since from America where he had been on a flying visit to his old home. After a very strenuous winter season he felt the need of a rest and change and decided to give himself and pupils a few week's vacation. He is now busy at work again at his studio in the Rue de la Tour where he found most of his old pupils and several new ones already awaiting his arrival and anxious to begin study at once. These, and several other applicants from the two Americas, North and South, who arrive later in the season, will occupy very fully Mr. Burnham's teaching hours. The popular pianist has some concerts for Paris and the French provinces during the coming winter, but he will undertake no concert

tournée, not wishing to neglect his pupils' interests—whom he feels have first call upon his time

At the Paris Nouveau Cirque there are a Trilby and a Svengali in a blending of art and mystery. During one of the acts Mlle. Trilby (so-called) takes up a position at the piano placed in the ring; while M. Svengali (so-called), addresses the spectators and requests them to be kind enough to write upon a piece of paper the parts of operas or operettes which they wish to hear Mlle. Trilby sing. Scarcely has the desired selection been written, and taken up by M. Svengali, than the air is sung by Mlle. Trilby, who accompanies herself at the piano. Not always is her accompaniment exactly as written by the composer, but the feat of remembering or recalling the different melodies desired is in itself remarkable. It is to be noted that Mlle. Trilby, who speaks several languages, sing in that of the composer asked for. Contrary to other artists of this kind, Mlle. Trilby and M. Svengali exchange no words; the latter turns his back to his partner throughout the scene. Is this act one of mental telepathy or thought telegraphy?

Rollie Borden-Low, the well known American singer, has spent her summer vacation most pleasantly with friends in Switzerland. She has also enjoyed a week's opera performances at Munich, and embraced the passion play at Oberammergau, from which she has returned to Paris to study the latest French song composers, whose newest creations will help to form her concert programs for next winter's interpretation. Mrs. Borden-Low will leave for New York on the 10th inst.

DELMA-HEIDE.

#### Pearl Benedict Engaged for Maine Festival.

Pearl Benedict, the contralto, is back in New York after a pleasant summer passed at her former home in Michigan. Miss Benedict will begin her season at the Maine music festivals next month. The singer also has been booked by the Handel and Haydn Society of Boston for the Christmas performance of "The Messiah." This will be Miss Benedict's third engagement with this society. Besides tours throughout the country, Miss Benedict is to be heard at many New York concerts and musicales during the winter.

#### Clarence Eddy to Dedicate New Organ.

Clarence Eddy, the distinguished organ virtuoso, has been engaged to dedicate a large new four manual organ in the Trinity Methodist Episcopal Church, Springfield, Mass., on Wednesday evening, October 18. It is claimed to be one of the finest as well as largest organs in New England, and a series of recitals upon it is contemplated.

#### Schelling Sails for Tour of Europe.

Ernest Schelling, the pianist, and Mrs. Schelling, were passengers on the steamer Deutschland which sailed from New York last Wednesday. Mr. Schelling will tour Europe during the season of 1910-1911. He is to return to America for the season of 1911-1912, when he will make an extended tour of the country.

## STUDY MUSIC IN PARIS

American pupils of Paris singing and piano teachers should take advantage of the presence in Paris of Mr. A. J. Goodrich. Address care The Musical Courier, 30 Rue Marbeuf, to study harmony and composition. Singing and piano-playing are indefinite accomplishments without the study of the Theory of Music on which they are based. As Americans expect to make American careers they should study theory in English

#### Frederic Martin Highly Complimented.

A re-engagement is a compliment to any artist. The vocal abilities of Frederic Martin are so highly regarded by Conductor Emil Mollenhauer and the officers of the Handel and Haydn Society, of Boston, Mass., that they have engaged this artist for the fifth consecutive year, a compliment that speaks volumes. Some early bookings are Rochester and Troy, N. Y., Milwaukee, Wis., Bowling Green, Ky., and an extended tour in the South and West. The following notices refer to recent successes of Mr. Martin in Elgar's "Caractacus," "King Olaf" and "Geron-tius":

In his three roles he displayed a voice artistically impressive.—Toronto, Can., Evening Telegram.

A great basso. Rendered his three roles with the necessary dignity, sadness and spirit required.—Toronto, Can., Daily Star.

In a group of three roles, showed an admirable method and a pleasing voice.—Toronto, Can., Mail and Empire.

Possesses a voice of wide range, full, deep and sympathetic. His work was most satisfactory and his interpretation added much to the artistic effect.—Madison, Wis., Democrat.

In both his solo and ensemble work he sang with much individual credit.—Philadelphia, Pa., Daily Press.

Mr. Martin's bass, deep, resonant and smooth, is one of the best that has been heard in this city. He did his part in forming a Trio of perfect balance.—Philadelphia, Pa., North American.

Mr. Martin, as bass soloist, sang beautifully in the scene between King Olaf and Ironbeard.—Philadelphia, Pa., Public Ledger.

Mr. Martin's fine voice was enjoyed by all.—Philadelphia, Pa., Daily Record.

A singer with a beautiful voice. He has artistic ability of a high order. Acquitted himself nobly.—New Haven, Conn., Courier-Journal.

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## SERGEI KLIBANSKY.

**Concert Baritone and Teacher of Singing, Chief Member of the Vocal Faculty in the Stern Conservatory, Berlin, Comes to New York.**

Singing teachers of New York are soon to have an important addition to their ranks. No less a personage than Sergei Klibansky, who has already, in spite of his youth, made an enviable career for himself, both in the pedagogic and concert field, and is at this moment still head professor of singing at the Stern Conservatory of Berlin, is about to give up his position there, and settle, at least for a time, in New York. He leaves the Stern Conservatory much to the regret of all concerned, and because he desires exceedingly to become acquainted with America and Americans. One reason for this is the American voice and American talent which he has had under his training so long in Berlin. Another reason is the strong desire of his many American pupils and of his influential friends in America to have him come here, and their constant urging at last brought about his present resolve.

In view of the importance of such a musical personality as Herr Klibansky, a sketch of his career up to the present doubtless will be acceptable. Herr Klibansky received his early training in Frankfort, under the celebrated coloratura singer Frau Prof. Schröder-Hanfängel (one of the favorite pupils of Garcia), and later in the school of Stockhausen. For the study of operatic roles he placed himself under Royal Kammersänger Pichler. Ten years ago, in 1900, Klibansky went to Berlin, and entered the Stern Conservatory, first as a pupil of the famous Alexander Heinemann, then, afterward, of the celebrated Altmeister Eugen Hildach. The possessor of a fine sympathetic baritone and of exceptional vocal talent, it was not long before his gifts attracted general attention, and he soon received a number of engagements for an extensive concert tour, singing in Berlin and other prominent cities of Germany. From this time onward Klibansky's career was assured. The public and the press seem to have united in one general verdict of praise and recognition, his press notices and criticisms being among the very best we have seen. With one accord all attribute to him an exceptionally fine, well trained voice, unusual power and warmth of interpretation, extraordinary and marked musical intelligence and uncommonly attractive personality. Herr Klibansky is one of the few, apparently, who possess the power of putting themselves in intimate touch and perfect sympathy with the hearers, who have the magnetism and the power of enthusing an audience—the sine qua non of the successful concert giver. Notwithstanding his indisputable success on the concert stage, Herr Klibansky felt an ever growing taste and inclination for the pedagogic field, and hence soon accepted an offer to become a member of the Stern Conservatory faculty, where he was the successor to no less a man than Alexander Heinemann. His ability becoming known, his renomee as a teacher began to spread, and, in the words of an esteemed contemporary: "It is seldom that a teacher, in the course of a few years, has

been able to reach so important a professional position as that occupied today by Sergei Klibansky, one of the best known teachers of Berlin. In addition to his onerous duties as chief teacher of singing at the Stern Conservatory, Herr Klibansky has a large class of private pupils, among them a number of Americans. Many of his former pupils are occupying important positions on the operatic stages of Vienna, Berlin, Strassburg, Wiesbaden, Kiel, etc., as well as upon the concert stage."

Professor Holländer, director of the conservatory, recently wrote: "Herr Klibansky is one of the best singers and teachers in the faculty." Herr Heinemann said of him: "He is an ideal interpreter of the German lied." Not content with his acquirements, but wishing to add still further to his knowledge and to enlarge his experience, Klibansky spent six months in Italy, in order to get acquainted with the method of Italian masters there. Today Klibansky's chief merit and distinction seem to be, that he has understood how to unite the old approved Italian school of vocalism with the modern Wagnerian ideas and with the unexcelled German style of interpreting the lied. Moreover, he became intimate with the Italian style, and knows how and when to use either and how to differentiate between both. He has gone further, and with strong initiative has formed a distinct method of his own, which has become eminently successful. Herr Klibansky beside having the marked ability to impart his knowledge, required in the successful pedagogue, has also striking personal gifts, winning, attractive manners and a gentlemanly bearing, all of which endear him to those cooperating with him, beside gaining for him an excellent social footing, thus enabling him to add the personal note to all his activity. He has had many contracts offered him for different cities of America, but before accepting these he decided to cross the ocean independently, become better acquainted, and thus be in a position to judge of conditions for himself. At all events, it is clear that the musical world of the United States is to be the richer for such an acquisition to its ranks, and his advent in October may be looked forward to with confidence and pleasant anticipation, in view of all his previous brilliant accomplishments and successes.

What will certainly add to Klibansky's value for pupils is his connections with leading impresarios, with whom he is in constant advice and cooperation, and through whom he is able to secure for his pupils the one great desideratum—namely, an engagement, by recommending his best talent. Such personal interest is not found in many teachers of today, who show an astonishing indifference to the future success and welfare of their pupils. In this sense Herr Klibansky seems to possess some of those rare qualities of a teacher which can neither be bought nor paid for.

E. POTTER-FRISSELL.

### Cunningham Teaches a Business Lesson.

An interesting story has just come to light, which has to do with the much mooted question of the impertinent habit of so-called "social lights" insisting confidently upon artists entertaining their guests, whereas the artist himself had expected a restful social visit.

Last year, while in London Claude Cunningham was invited to dine with a well known president of an English bank. After dinner a number of guests arrived and it was not long before one of the new arrivals let it be known that she had come expecting to hear Mr. Cunningham sing, whereupon the charming hostess unblushingly suggested that the baritone "gratify their musical hunger by favoring them with a few songs." Mr. Cunningham immediately mapped out a course. He graciously sang a number of German and French songs and then sang some more. In fact, he gave, with apparent good nature, a whole evening of song. The next day he called his friend up on the telephone at his bank and calmly asked him to negotiate a loan for one thousand pounds. The conversation was something like this:

Banker: "Why, certainly, Mr. Cunningham, with pleasure. Of course you have the proper collateral?"

Mr. Cunningham: "Naturally. I want to offer 100 shares of Steel preferred."

Banker: "Perfectly satisfactory. Our interest charge for time money just now is 5 per cent. for over the year. Of course we must speak of that."

Mr. Cunningham: "Oh, naturally, the very first suggestion in business implies a recognition of the laws of exchange. It is your business to loan money. I could not think of asking you to conduct your professional enterprises for my benefit without offering the proper return. I think I shall not need the money, thank you. Au revoir. Mes amities chez vous."

The banker was dazed for a moment, but was too clever a man to believe very long that this conduct was merely that of an eccentric artist. He soon saw the point and wrote Mr. Cunningham a letter of apology, which, although its tone was a little piqued and sullen, admitted that the writer had learned better manners for the future. Mr. Whistler's "Gentle Art of Making Enemies" is suggested by Mr. Cunningham's procedure; but he was right, nevertheless.

### Madame Ohrstrom-Renard Has Returned.

After a delightful summer passed on the shores of beautiful Lake Champlain, Madame Ohrstrom-Renard, the widely known vocal teacher, has returned to New York. As several of her out of town pupils awaited her coming at the studio, 444 Central Park West, Madame Ohrstrom-Renard resumed her teaching last week. The brilliant success of her pupils, like Anna Case and others, have done much to spread the fame of her ability and merits. A season of unusual activity is before this accomplished artist and teacher.

### Sophie Traubman Abroad.

Sophie Traubman, the prima donna, will remain abroad this year. She will be heard in opera again.

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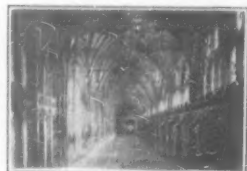
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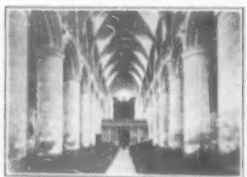
11 RIDGEMOUNT GARDENS, GOWER STREET, W. C.,  
LONDON, England, September 10, 1910.

Long celebrated for her musical festivals which one may almost classify as among the national emblems, England enters every autumnal season upon these famous musical convenings. That they have not failed of their purpose of serving musical art in many and devious ways, but that they act as a stimuli and fostering influence for personal study and more intimate acquaintance with music's varied forms, has long ceased to be a mooted question with educators, pedagogues, publishers and others. Besides,



THE CLOISTERS.  
Showing the beautiful vaulting of the nave finished by the monks' own hands.

music is the most altruistic of arts, and with a little delicate manipulation may be utilized for the covering of a multitude of charities, and for refurbishing and replenishing the treasures of many a needy cause. The Gloucester Musical Festival, or Three Choirs Festival, which was held at Gloucester this past week under the patronage of their majesties, the king and queen, was a great success from every preconceived point of view. As the official program announced, its immediate object was "for the benefit of the widows and orphans of the clergy of the dioceses of Gloucester, Worcester and Hereford. Certainly, if it be decreed that unavowably but no doubt regretfully, portions of the clergy must be of that class the Good Book speaks of so feelingly, what more befitting then but that Music should again become the handmaid of the Church and in the state of her powerful opulence serve with prodigality.



THE NAVE.  
With its lofty circular columns, thirty feet in height and twenty-one feet in circumference.

The festival was held, for the most part, in the magnificent Gloucester cathedral. Of Benedictine origin, superseding a monastery built by one Osric, away back in the year 681, the present cathedral is one of the finest examples of Norman architecture to be found in England.

The official opening of the festival was held on Sunday, September 4, but the musical program proper, began on Monday, with the "In Memoriam" overture by Arthur Sullivan, in memory of the late King Edward, which was fol-

lowed by the national anthem, and then the oratorio of "Elijah." The closing work of the festival was "The Messiah," and between these two works was placed the Mendelssohn "Hymn of Praise." Thus was due respect paid to the traditional in the genre of sacred musical art.

The choral work was magnificent, but there is no gain-saying the fact that the English male choral division exceeds in every way the female division. In beauty of timbre, in the art of choral singing, and in general culture the male singers supersede the female. As all who have ears may hear. The three choirs of Gloucester, Worcester and Hereford united for the festival, and Dr. A. Herbert Brewer is to be congratulated on his discipline and musical acumen in amalgamating this trinity of choirs and making them as one in beauty of precision, musical intention, fervor and agreement to the modern dramatic demands.

Tempi, always a controversial question, were not always adhered to in the traditionally respectful manner, but the vast and rambling spaces of the cathedral call, no doubt, for a kind of differential musical calculus, and when the general musical effects were so obviously improved by this non-conformist method of tempi treatment, it were folly to be pedantically censorious. This same logical point of view in tempo making was retained by Dr. Brewer in "The Messiah," and other choral works produced.

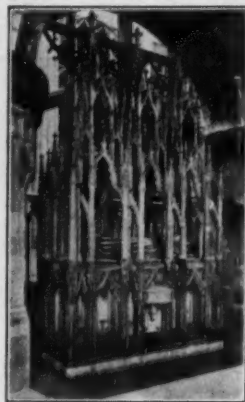
Several new works were brought out this year, namely: Fantasia on a theme by Thomas Jallis, for string orches-



THE GLOUCESTER CATHEDRAL.

trta, by Vaughan Williams; concerto for organ and orchestra, by Basil Harwood; "The Lord's Prayer," in the form of an unaccompanied motet by C. Lee Williams, and a suite for chorus and orchestra by Dr. Brewer; besides a short choral work entitled "Gethsemane," by Granville Bantock. Of the fantasia by Vaughan Williams, nothing but the highest praise may be accorded it. Essentially religious in spirit, meditative and reflective in character, it is scored for string orchestra with great delicacy and art. It is a work worthy of further attention and should be heard this winter in London. The organ concerto by Mr. Harwood, a Gloucester musician, proved to be a very attractive composition for that instrument, though the

composer's notions on the importance of the orchestra are not always complimentary to that body. The work would be equally as attractive minus the orchestra entirely, it has so very little of importance to say. Of the choral setting of the Lord's prayer by C. Lee Williams, it seemed not to strike true, there seemingly being present an incongruous temperamental note, not at all in harmony with the lofty sentiment one associates with this petition. It is, evidently as difficult for the musician to actualize this ethical something, as it is for the preachers, for how often does one hear it intoned with just the proper reverential emphasis? The suite by Dr. Brewer entitled "Summer Sports," was without question the most inspirational of the novelties. Of a light airy character, set to some five charming poems of the Elizabethan period, with delightful choruses for male and female voices alone, and conjointly, it sings itself merrily along and right into the hearts of its audience without the least effort or premeditated design. There is no doubt but what this work will become a great favorite with choral societies throughout the British Isles.



GLOUCESTER CATHEDRAL.  
Shrine of King Edward II, to which pilgrims formerly flocked in thousands. And from the wealth poured into the coffers of the cathedral by these pious ones dates the many improvements and added beauties of architecture.

The ever green trouble with music festivals is, not that there is an insufficiency of new material programmed, but that there is an overabundance of old threadbare material served up à la boarding house fare. The why and wherefore of this condition would make interesting reading, if one had the temerity to record it in printers' ink. One would not wish the festival occasion to be a trying out place for all the new works seeking a hearing, but the neglect of many great things which are left to the obloquy of silence and the gaudy show of the meretricious paraded under the patronage of those who are supposed to know the standards of art values, is a great stumbling



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block in the pathway of the real musical knowledge and culture of the public in general.

Of the soloists heard at the festival, premier place must be accorded to Fritz Kreisler, who was heard in the Bach violin concerto in E major, with orchestra, and in the Saint-Saëns introduction and rondo capriccioso. Technically this artist's work was absolutely flawless, and this, combined with surpassing tonal quality and fine musical intelligence, completed an ensemble that made a direct and overwhelming appeal to his audience.

The orchestra was the London Symphony with most of the regular season's first chairs in attendance. W. H. Reed was concertmaster, and other principal members of the various sections were W. H. Eayres, A. Hobday, W. H. Squire, E. A. Carrodus, D. S. Wood, W. M. Malsch, E. W. Davies, C. Draper, A. W. Augarde, E. F. James, J. Groves, J. R. Busby, J. Solomon, J. Stamp, H. Barlow, C. Collier, C. Henderson, J. Schroeder and H. W. Turpin.

Without question, the highest criterion of work accomplished by the combined forces of chorus, orchestra and soloists, was in Verdi's Requiem. The exquisite lyric qualities of this work, and its rich colorful orchestral scoring coalesced to a finish, grace and suavity of polyphony, came as a revelation, after much that was turgid and heavy in the festival program making. The soloists were Madame De Vere-Sapio, soprano; Edith Clegg, contralto; John Coates, tenor, and Robert Radford, basso. The crystalline pureness of Madame Sapio's voice and her absolute integrity to pitch were essentially to be observed in her work in the Requiem. The work of the other soloists was also all that could be desired. Other soloists heard in the several choral works listed were Agnes Nicholls, Madame Gleeson White, Amy Simpson, Ada Crossley, Mildred Jones, Phyllis Lett, Frederick Austin, Plunket Green and William Higley. The organists were S. R. Sinclair and G. A. Atkins.

An interesting ceremony marked the Wednesday evening performance at Shire Hall, when in recognition of Sir Hubert Parry's generous gift to the city of £1,500, which enabled the city council to improve and enlarge



CONDUCTORS OF THE THREE CHOIRS.  
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Shire Hall, this occasion was selected for the presentation to the donor of an address voted by the Gloucester city council, and enclosed in an album, the workmanship of which was the acme of the bookmaker's art. Sir Hubert Parry is a native of Gloucester, as was his father, Thomas Gambier Parry, who also rendered many services to the city, which Mayor F. Hannam-Clark referred to in his speech of presentation.

Everything was done for the accommodation and comfort of the crowds of visitors and much credit is due to P. Barrett Cooke, secretary to the Stewards, for his untiring energy and executive ability. EVELYN KAESMANN.

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#### MUSIC IN MEMPHIS.

MEMPHIS, Tenn., September 16, 1910.

In the final plans of the grand State educational rally, good music will play a conspicuous part, to the delight of musical Memphians, who have pressed this part of the State educational conference to be held here September 24. State, county and city school boards, and eminent educators from the University of Tennessee, University of the South, Vanderbilt and other noted Tennessee colleges, as well as officials and business men, have promised to make the rally a success. Marie Leary, superintendent of the music department of the city schools, has charge of the musical program, which will be largely a school affair.

Herman Keller, choirmaster of the First Methodist Church, South, of Memphis, and his aide, Mrs. Keller, have returned from New York, where they have profited by opportunities presented to give a winter's program never excelled by Memphis choirs. The First Church choir, numbering fifty choral voices, will be augmented in future by an especially selected quartet as a leading feature. In addition to the usual Sunday service music, Mr. Keller will offer to Memphis music lovers a series of special programs, the first of these, inaugurating the winter's oratorios and other features, will be sung October 2. The winter's list includes Gaul's "Holy City," "Soul Triumphant" (Shelby), "Adoration" from Christmas oratorio (Nevin), "Hear My Prayer" (Mendelssohn) and selections from "The Messiah" (Handel), "Triumph of David" (Buck), "Song of Hope and Love" (Edwards), and "St. Paul" (Mendelssohn), to be given in two sections, on consecutive Sunday evenings.

Choirmaster Edmund Wiley, of the First Baptist Church, has called his choir together to begin rehearsals. The first concert will be given October 7, and the programs will be continued weekly throughout the winter. The best cantatas and oratorios will be sung, in part or entire, at these concerts, which Mr. Wiley made a musical success last winter. The First Baptist choir, ably rehearsed by Director Wiley, played a prominent part in the mammoth chorus, under Mr. Hallam, that sung "Elijah" during the Memphis music festival last spring.

Mrs. E. C. Latta, whose singing has delighted Memphis audiences in the past, is returning to New York for another season in music study. Mrs. Latta, having experience on both sides the Atlantic, declares emphatically that it is both useless and foolish to go abroad unless as a direct pupil of a great master, when as able, if not better, instructors are to be had in America.

The Beethoven Club will soon resume active work, and the president has stated that the study class will be a more important feature than ever in this year's work. Noted musicians have been engaged to lecture on various

branches of musical work and study. Madame de Pasquali and the Hungarian pianist, Yolando Méré, are the two artists so far announced for the series of artists' concerts and other contracts are pending. The members have all pledged themselves to push the 1911 spring festival even more vigorously than that of 1910.

Herman Keller, choirmaster; Jacob Bloom, violinist, and Mrs. Reese, pianist, have joined forces and opened a studio together in Memphis.

In the 200 miles diameter circle, of which Memphis is the hub, many music clubs are forming, or reforming, for the new season. One of the first programs announced is that of the Wednesday Morning Musicales of Brownsville, Tenn., to take place October 5. The subject will be "Russian Composers," and Misses Bauman, Blackard, Bumpass, Drake, Moore and Barcroft, and Mesdames Berson, Powell, Chambliss and Young will interpret the representative Russian music masters.

Musically, "Tennessee Day" will be the most interesting of all at the Tri-State Fair. Chairman of Musical Committee Mattie Hawkins has secured the consent of Elizabeth Page, poetess and musician of Nashville, to play a part in the special program for that day. Mrs. Page will read her recent magazine contribution, "MacDowell and His Works," with musical accompaniment. Mrs. Page is an editor on the staff of Bob Taylor's and Trotwood Moore's Nashville Magazine.

Speaking of Nashville, Memphis played a prominent part, musically and otherwise, recently in the observation of Founders' Day, United Daughters of the Confederacy, held in the capital. Mrs. John Carthey, of Memphis, sang a group of Southern songs, among which was "My Tennessee," composed by herself and dedicated to the U. D. C. Other Memphis women aided in the success of the entertainment.

LOUISE SMITHWICK TREZEVANT.

#### Egani, Florio's Pupil, Meets Masini.

M. Elfert Florio, the New York vocal teacher, has had another interesting letter from his pupil, Tomasso Egani, the tenor, who is now singing in Italy. It was while Egani was visiting Vomero this summer that he met Masini, who retired from the operatic stage some years ago. In writing to Mr. Florio of the old singer, Egani said:

By the way, Masini was my neighbor at Vomero; he is certainly a fine man and does not seem very old. We were very good friends. He said nice things about me in Naples, and predicted that I would be very successful. He came to our house while my coach was there and listened to my wife and myself go over the operas and once in a while made suggestions concerning the roles we were studying. One day when I sang "O Paradiso" the old tenor cried. I suppose it brought back recollections of his own career; sometimes he got excited and seemed to forget the rest of us were present; Masini declared it was hard to grow old.

**Schumann-Heink's Tour.**

Ernestine Schumann-Heink's concert tour this season will open at Eau Claire, Wis., next Tuesday, September 27. The bookings for the great contralto up to the first days of December are as follows:

September 29—Green Bay, Wis.  
October 1—Beloit, Wis.  
October 5—Menominee, Mich.  
October 7—La Crosse, Wis.  
October 10—Poughkeepsie, N. Y.  
October 12—New Haven, Conn.  
October 13—Brooklyn, N. Y. (Brooklyn Institute).  
October 16—Union Hill, N. J.  
October 17—Kingston, N. Y.  
October 18—Bradford, Pa.  
October 20—Cleveland, Ohio.  
October 21—Lima, Ohio.  
October 23—Chicago, Ill.  
October 26—St. Louis, Mo.  
October 28—Louisville, Ky.  
November 2—Knoxville, Tenn.  
November 4—Atlanta, Ga.  
November 7—New Orleans, La.  
November 9—Houston, Texas.  
November 11—San Antonio, Texas.  
November 15—Oklahoma, Okla.  
November 17—Wichita, Kan.  
November 18—Kansas City, Mo.  
November 22—Omaha, Neb.  
November 25—Cincinnati, Ohio.  
November 26—Cincinnati, Ohio.  
November 29—Boston, Mass.  
December 1—Jersey City, N. J.  
December 2—Plainfield, N. J.  
December 7—Bethlehem, Pa.  
December 8—Allentown, Pa.

The unequalled popularity of this wonderful artist continues to be a subject for general discussion. Her glorious voice is in prime condition, and this, combined with her radiant spirits and magnetism, will thrill as heretofore every man, woman and child who assembles to hear her. Throughout the country it is a common boast in many musical households as to which member of the family has heard the adored Schumann-Heink, two, three, four or more times. Many music lovers in the South and West are content if they are able to hear a great singer once, but it is different with Madame Schumann-Heink; she belongs to the American people and they sincerely love her, and this affection extends from the grandparents down to the youngest grandchild able to comprehend the beauty of her voice and the perennial charm of her art.

It is wonderful to think that in small cities and towns there would be sufficient musical progress to engage a singer of Schumann-Heink's rank. But when she is announced to sing, the whole community subscribes to the

fund and everybody rejoices in the opportunity to do so. Whole counties turn out when Schumann-Heink comes. Think of her singing in a small township like Union Hill, N. J., but when she does sing there on October 16 it will be a gala occasion for the German-American families who



ERNESTINE SCHUMANN-HEINK.

inhabit that section. It is the same in other communities. The Schumann-Heink tour this season will be one of the greatest she has made.

**Arthur Shattuck, Sinding's Guest.**

Arthur Shattuck, the pianist, has been a guest at the home of Christian Sinding, the famous composer, at Aasgaard-Strand, in Norway.

Neumann's opera "Liebele" (based on the Schnitzler play) will be sung at Frankfurt early in the fall.

**S. C. Bennett Returns.**

After nearly two years of travel, illustrating his system of voice production in lecture recitals and teaching in various localities, S. C. Bennett has returned and opened a studio in the Metropolitan Opera House Building, New York City. The last few months of his European work were spent in Berlin, where he had located with several of his American pupils, who have met with great success both here and abroad. Vernon Stiles, the noted tenor, has been for two seasons one of the leading tenors at the Royal Opera in Vienna, but this season he was offered a more remunerative position as first tenor at the Opera in the old musical city of Riga, where he had previously sung as guest.

Harriet Behnee, who was the contralto in Henry W. Savage's "Madame Butterfly" company, came to Mr. Bennett for a voice trial some two years ago. He insisted that she was not a contralto, and after a year of study with him, both here and in Berlin, she took up soprano roles in the Wagnerian operas. She sang all last season with the Imperial Opera Company at Mülhausen, Germany, with marked success, receiving flattering comments on her work as Brünnhilde in the "Ring."

Viola Bimberg, Mr. Bennett's talented young contralto, who, among other pupils, accompanied him to Berlin, sang at several musical functions while there. The critic of the Continental Times said: "Viola Bimberg has a wonderful and unique contralto voice; her enunciation is well high perfect, every word coming forth with the utmost distinctness; in breath control and musical phrasing her work was exceptionally fine." On another occasion, at the home of N. Knopf, one of Berlin's kings of finance and a fine tenor singer, Miss Bimberg gave a program of several numbers much to the delight of the critical audience present. The enthusiasm aroused by her method of tone production was such that Mr. Bennett was requested to give practical illustrations of his voice building exercises, which the musical critics present declared to be most interesting and valuable.

Another fine voice resulting from Mr. Bennett's skillful training is that of the basso, Charles Delmont, who has sustained leading oratorio roles in Boston and other New England cities.

Such are some of the results of Mr. Bennett's system of teaching; besides there are numerous singers and successful teachers who can testify to the merits of his practical method of voice building.

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BROOKLYN, September 19, 1910.

The Master School of Music (vocal department) will re-open Monday, October 24. Mrs. William S. Packer, the founder and dean, with her daughter, Miss Packer, who have been abroad all summer, sailed from Havre for New York last Saturday, September 17. While in Munich attending the Mozart festival, the Packers enjoyed a delightful reunion with Aurelia Jäger, the director of the Master School, and also with Edward Falck, who is to be Madame Jäger's principal assistant this year. The fact that Mr. Falck has assisted Jean de Reszke in Paris (as German coach), besides his experience and work at the Metropolitan Opera House as coach and assistant conductor, cannot fail to impress the students of the Master School to whose musical education he will contribute in the future. Mr. Falck is still identified with the Metropolitan. There seems to be an affinity between the Metropolitan and this Brooklyn school of singing, now located at 96 Clinton street. Madame Jäger was the director of the Metropolitan Opera School when the late Heinrich Conried was the impresario, and for several seasons she divided her time between the Brooklyn school and the one at the Metropolitan. When the Metropolitan school was abandoned, at Mr. Conried's death, Madame Jäger devoted most of her time to the school across the East River, where she is very popular and is doing splendidly in carrying out the ideals of an enthusiastic and generous board of directors. Besides Madame Jäger and Mr. Falck, there are other members of the faculty who have attained to eminence in their special branches. European teachers are engaged as instructors in the modern languages—German, French and Italian. English diction, musical history, the theory of music, piano accompanying, fencing, etc., are among the other branches taught. Mabel Dunning, who graduated from the Master School of Music last May, has been appointed assistant teacher of the vocal department at the Hartford, Conn., Conservatory of Music, where Theodore Van York is the head vocal master. In addition to her teaching, Miss Dunning, who has a lovely soprano voice, will give a series of faculty recitals during the winter. Miss Yorke, the secretary to the board of directors, is on duty at the Master School of Music in Brooklyn. She will be found at the office every day to receive applicants, answer questions,

send out catalogs, and give whatever information is desired.

\*\*\*

Berta Grosse-Thomason has returned to Brooklyn from a charming summer passed on the Island of Capri and traveling in Italy and Spain. On this glorious island near Naples, Madame Thomason and several other American artists gave an entire evening of MacDowell's works, with Madame Thomason herself playing the piano numbers. The other artists were William E. Bassett, pianist, and Charles Bassett, tenor. While in Capri, Madame Thomason was the guest of her German cousin, who is the wife of an Italian painter, Gofreddi Sinibaldi. Among the celebrities the Americans met in this paradise were Dr. Ludwig Willner, Caruso, Maxim Gorki, and Prince Ruffodi Santantimo. October 1, Madame Thomason will reopen

lecture recital, October 17, Mr. Figue will give a special review of Gluck's opera, "Orpheus and Eurydice," his topic for the day being "Gluck, the Father of Modern Opera." At the fifth lecture, October 24, "Scandinavian Music" will be the subject, and among the composers to be treated are Sjogren, Sinding, Olsen, Kjerulf and Grieg. The course of lecture recitals is to close October 31 with this topic: "Franz Liszt, His Work and Influence." Mr. Figue gives his lectures seated at the piano, and personally illustrates his analysis.

\*\*\*

Busoni will be the soloist at the fourth (not third) concert of the Boston Symphony Orchestra in Brooklyn, February 24. Mischa Elman is to be the soloist at the third concert on the night of January 13. Jomelli appears with the orchestra at the opening concert, Friday evening, November 11. The concerts take place in the Opera House of the Academy of Music.

\*\*\*

Bonci's American concert tour will begin in Brooklyn, Thursday evening, November 17. The recital is under the auspices of the Brooklyn Institute. E. L. T.

#### Bristol Musicals in Coburg.

Coburg, Germany, is the town in which Frederick Bristol, of New York, and Baron von Horst (business manager) have established a Ducal Opera School. A score of Americans are there this summer. Mr. Bristol has achieved a reputation for developing voices in Germany and some well established opera singers are studying with him. Among these Fräulein Nagle, Herren Rudolf and Hermann are conspicuous. At the regular weekly musicale Fräulein Nagle sang with splendid dramatic impulse Elizabeth's "Greeting"; Herr Rudolf's artistic singing of the aria from "Herodiade" was much enjoyed, and Ethel Marquis, Carrie Fielding, Margaret Sands, Fern Rogers and F. A. Delano all took part, displaying fine voices. Mr. Delano has been engaged for the Coburg Ducal Opera, as other Bristol pupils have been.

Baron and Baroness von Horst took part, the latter as accompanist of some of her own melodious compositions for cello. The school presented an opera to close, details of which will be published later. Following is a roster of those who have been active in the school the past summer: Kammersänger Otto Rudolf, baritone, Halle City Theater; Kammersängerin Nagle, dramatic soprano, Coburg; Hugo Herrmann, tenor, Volksoper, Vienna; Fritz Stauffert, buffo-tenor, Ducal Opera, Weimar; Geraldine Damon, contralto, assistant to Mr. Bristol, Pittsburgh, Pa.; Fern Rogers, lyric soprano, New York; Ethel Marquis, lyric soprano; Carrie Fielding, Dorothy Dilworth, Margaret Sands, all of Pittsburgh, Pa.; F. A. Delano, baritone, of Erie, Pa., Ducal Opera, Coburg; Elizabeth Hosford, Burlington Ia.; Mrs. Dore Lyon, Grace Lyon, Alma Schmitt, Mrs. J. Morton Taylor, Helen Murphy, Bessie Braxmar, Elizabeth Trabue, New York; Kapellmeister Fichtner, Frau Fichtner, Ducal Opera, Coburg; Jacques Van Lier, cello virtuoso, Eric Bergmann, Kurt Kayser, Baron and Baroness von Horst, Coburg.

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Howard Brockway will be one of the lecturers of music at the Brooklyn Institute this season. More about Brockway next Wednesday.

\*\*\*

Carl Figue, with his accomplished wife, Katherine Noack-Figue, the soprano, is at the head of the Figue Musical Institute at 128 DeKalb avenue. Mr. Figue is again among the musical lecturers announced by the Brooklyn Institute this season. His first course of lecture recitals on "Important Chapters in Musical History" will begin Monday afternoon, September 26, with "Tristan and Isolde." October 3 Mr. Figue will discuss "Three Grand Old Men of Our Time—Carl Reincke, Carl Goldmark and Camille Saint-Saëns." October 10 Mr. Figue will speak on "The Piano Music of Franz Schubert." At the fourth

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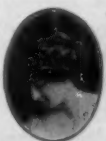
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THE more popular a song, the less popular.

If you would make both ends meet in music, use  
the dal segno.

Now Montenegro wants opera. We suggest  
sending them "Le Villi" and "La Wally."

LONDON MUSIC cries: "Who invented the ban-  
jo?" No wonder the miscreant keeps silent.

ANOTHER nobleman has married a prima donna.  
Good. Evidently, when one of these high born  
gentlemen cannot find an heiress to his liking, he  
consoles himself with a sweet singer.

THE Rubinstein prizes to which references are  
made in this week's "Reflections" are 5,000 francs  
each. Busoni, the first winner of the Rubinstein  
prize, won it for composition, strangely enough, and  
not for piano-playing.

FELIX WEINGARTNER now declares that he will,  
after all, remain at the head of the Opera at Vienna  
and put through the program for the approaching  
season. He refuses to comment on the many ru-  
mors regarding his future, as published in the Aus-  
trian press.

HOFKAPPELLMEISTER DR. RAABE has been appoint-  
ed successor of the late Dr. Aloys Obrist as curator  
of the Liszt Museum at Weimar. It will be re-  
membered that Obrist, after killing his sweetheart  
(the singer, Anna Sutter), recently at Stuttgart,  
committed suicide.

WILLIAM J. GUARD, the new press representative  
of the Metropolitan Opera House, arrived last week  
from Europe with Mrs. Guard. He made no an-  
nouncements in regard to the coming opera season,  
—a remarkable example of self-control in view of  
the garrulity of some of the arriving or departing  
lesser Metropolitan Opera employees when they see  
a chance for self-exploitation in the public prints.

AN important commercial "move" in the Euro-  
pean music publishers' business is agitating most  
of the large publishing houses of the Continent.  
Von Seebach's (of Dresden) independence of the  
Strauss-Fürstner proposals on the new Strauss  
opera has also had a very drastic effect upon the  
firms who are making such tremendous demands  
for the operettas of Oscar Strauss, Lehar, Fall and  
others. It need not surprise the musical world if  
certain arrangements will be perfected that will  
compel the publishing houses to become reasonable  
in their demands. The first step toward such a  
course already has been taken.

THERE is one good reason for a musical educa-  
tion if not one hundred, and that is that it removes  
just so many persons from the field of average com-  
petition once you begin to impregnate the musical  
idea into the susceptible intelligence, and the ele-  
ments of practicability, upon which progressive hu-  
manity depends for its existence, are wellnigh anni-  
hilated. There are so many things to be done in  
order that the surface of this globe should be kept  
in such condition as to make it hygienically and  
otherwise fit to live on, that mankind must keep it-  
self busy in thousands of occupations for these ali-  
mentary and mentally sustaining necessities and  
purposes. Let us call it work. Suppose, then,  
nearly all, instead of nearly not at all, persons were  
to become instilled with the musical idea? Can you  
imagine what would become of us? No. You must  
not try. Try to compose operas and do as our  
great opera composers now do. Have those operas  
chiefly praised that are not even written. Imagine  
also what would become of the railway business if  
people were congratulated on trips made on rail-  
ways that have not been built, but merely surveyed.  
At present all the composers are going to produce.  
Well, let them produce. But why not wait until

the operas are produced and then say what there  
is to say? As we are all saying before the produc-  
tion we may as well say nothing then.

No matter who complains about too much mu-  
sical progress, or a lack of it, some of us are aware  
that in England and in America, at least, condi-  
tions have improved. Clarence Eddy, who is hailed  
as "the dean of American organists," has furnished  
us with one of the programs which the great Eng-  
lish organist, W. T. Best, played in his country  
twenty-one years ago. This particular concert took  
place at St. George's Hall in Liverpool, Saturday  
afternoon, October 5, 1889. A foot note on the  
program stated that the concert lasted one hour, and  
furthermore that each one who attended paid six-  
pence (about twelve cents in American money).  
Here is the program which Mr. Best played on that  
occasion:

Overture—Le Medecin Malgre Lui.....Gounod  
The Mermaids' Song (Oberon) .....Weber  
Organ Sonata (No. 1, F minor) .....Mendelssohn  
Adagio Religioso, in F major.....Saint-Saëns  
Festal March .....W. T. Best

Compare this list of musical "sweets" with the  
programs played in this country by Mr. Eddy, Wil-  
liam C. Carl, Samuel A. Baldwin, J. Fred Wolle,  
and others masters of the pipe organ.

It might prove a wise move for the owners of  
the private enterprise musical schools and colleges  
of this great city to offer in competition with the  
endowed Betty Loeb Institute, backed by a half  
million dollars and other large contributions, an ex-  
amination of their graduate pupils in the various de-  
partments of study, and a similar examination of  
the graduates of the Betty Loeb Institute, to illus-  
trate how these various systems compare. It would  
be a good thing for music in New York, anyway,  
to arrange such an examination. We have dozens  
of music schools in Greater New York. All of  
them are operated on merit. But they have a com-  
petitor which has a large capital and things besides  
that are attracted by capital, and these schools  
should do something to prove that they are based  
on the proper pedagogic platform and that the en-  
dowment does not make the art of teaching. It  
probably defeats it by making it too easy. Thus  
far the Betty Loeb Institute of Musical Art, after  
five years of operation, has not given us a pupil who  
can sing, as pupils of non-endowed musical college  
or private studios have presented. No doubt one  
will come forward, and so they do as they must,  
which shows that it is not the money endowment,  
but the endowment of talent that does it.

A REPORT from our Munich office states that Gus-  
tav Mahler has announced definitely his decision  
never again to return to opera, which includes Vi-  
enna. As Weingartner also announces that he will  
continue in Vienna, Mahler's statement that he is  
out of opera confirms, to some extent, Weingart-  
ner's statement. "My career in opera is definitely  
closed," are Mahler's German words, translated into  
English. "Opera affairs and opera life have never  
interested me," he continued, "and opera was only  
of consequence to me in its aspect of an artistic  
problem." Very good, Mr. Mahler; there are others  
who feel this same way about that incongruous and  
inartistic phenomenon called opera. Furthermore,  
to continue Mr. Mahler's remarks: "That kind of  
interest in opera I retain, and should a musico-  
dramatic work at some time or other offer the op-  
portunity, or tempt me to conduct it, I would cer-  
tainly do so; but as to opera as such, I am not a  
part of it. It may be said that an engagement as  
head of opera or as conducting opera is positively  
excluded by me from consideration." This definite-  
ly bars Mr. Mahler from the opera. After his re-  
turn to Europe next season he may attach himself  
to a Munich musical project of unusual dimensions,  
the details of which have not been worked out.



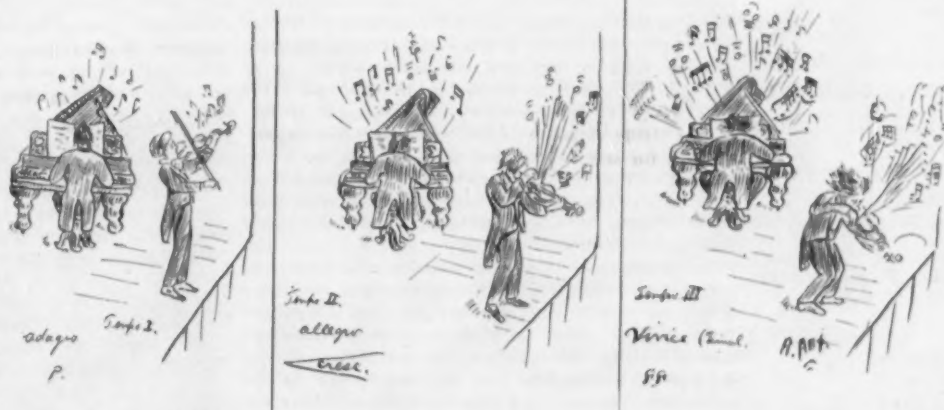


## VARIATIONS

Madame Delna was a waitress at Meudon before she became an opera singer. Toni Schläger took the opposite course, as the Munich *Neueste Nachrichten* tells. At one time she was acclaimed enthusiastically as the prima donna of the Vienna Royal Opera; she died recently in the Austrian Alps, after serving her customers for a number of years at the tavern of which she had become mistress. "In December, 1876," says the *Nachrichten*, "Toni Schläger took her leave of the Viennese public in a brilliant performance at the Opera. The work was 'Les Huguenots,' and she sang Valentine. An ovation fell to the lot of the popular diva such as but few artists ever had received from the fastidious music lovers of the Danube city. Her real name was Lautenschläger, when she was born in 1860, near Vienna, but it was as Toni Schläger that she scored her great successes later in the roles of Valentine, Aida, Leonora ('Fidelio'), Venus, and Brünnhilde—truly a versatile repertory. It is not quite clear why she gave up her career after only fourteen years of activity. Some say that Hans Richter made her stay at the Opera unpleasant, because she was wont to joke about Wagner's works and plots. Another version has it that her voice was decreasing and her avoirdupois increasing in about equal parts. She married Lieutenant von Theumer, and bought an inn at Tünnitz, where the singer, the son of Mars, and all their many children, lived generously on the proceeds with which Toni's excellent kitchen and well kept drinks filled the family coffer. Her place was patronized by the Bohemian Viennese and its popularity was due not only to its good fare, but also to Toni's attractive personality, her wit, her reminiscences, etc. Madame Schläger von Theumer was fifty years old when she died and weighed 300 pounds." Not so bad for a Walküre!

S. Camillo Engel, the canny and conscientious vocal instructor, issues a pamphlet called "The Bel Canto," in which he cites amusing examples of non bel canto (or German) singing instructions from a "method" by Professor Dr. Hermann Zopff, of Leipsic. The Professor Dr. says, on page 26 of his invaluable work: "Because the chest tones find their principal resonance in the thorax and diaphragm, they must make a detour downward into these regions and resound there. For this purpose each low tone has to be let down very loosely under the throat, and should only then be sung out loudly when it is felt to roar (drönen) in the vicinity of the diaphragm. At the slightest pressure of the throat, this principal resonance fails, and the tones

disappear 'dryly down the back.'" Another marvelous revelation is made by the Professor Dr., on page 29, as follows: "In order to sustain the pupil's flagging energy, the teacher must not neglect to diligently sing with him and to firmly look at him during the production of high notes. . . . At the same time, attention should be paid that the singer do not tear his mouth wide open, but, on the contrary, make up his mind to almost bite his teeth together and to drive the corners of his mouth backward into the cheeks toward the ears; rubbing the throat with warm rum may also be recommended." The Professor Dr.'s page 30 refers to a variety of vocal production which he names "neck tones," and of these phenomenal sounds he says: "In order to



get them at their best, drive the tones through the nose in such a manner that a pressure be felt between it and the eyes, simultaneously directing them toward the lateral neck muscles as far down as the clavicular, taking care not to let them slide into the chest, nor to press them into the larynx. . . . Some are enabled to facilitate their production by drawing the lower lip over the teeth; occasionally the higher tones will succeed easier if the singer stretch out his tongue." Are you anxious to find out the true inwardness (and outwardness) regarding head tones? If so, let the Professor Dr. instruct you on page 37: "To prevent head tones being pressed into the palate it is advisable for some to 'shake' them out from the upper head, or to 'snort' or to 'sneeze' them out from the same region; others, again, who are very much afraid of the very high tones, succeed with them easiest by blowing or whistling them quite in front of the lips." The laying on of hands seems to help singers, too, as well as believers in the faith cure, for does not the Professor Dr. say on page 43: "If singers do not require their hands for the holding of the music they cannot do better than to press them into their flanks in order to 'hold the lungs down.'" With the foregoing extracts, Mr. Engel has succeeded in accounting to some slight extent for the kind of singing we have been hearing from certain Germany vocalists. His pamphlet then goes on to inform the reader how bel canto really is de-

veloped, and those who wish to discover the secret will find it set forth in the well-written Engel pages.

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"Variations" is in receipt of the accompanying letter, which arrived together with the sketch reproduced on this page:

DEAR SIR—Enclosed please find a drawing made a few days ago which I think will strike you just right. After I finished this drawing I had my wife and my pupils look at it, and it made them laugh, as it was so near like our brother musicians. It reminds me so much of Macmillen. The reason I submit same to you is, that, should you wish to print this drawing in THE MUSICAL COURIER you are welcome to it, and I have no doubt that it would please the thousands of readers of THE MUSICAL COURIER. Hoping to hear from you if not approval, but if approved of I will keep my eye on sketches in THE MUSICAL COURIER, I remain a constant reader and subscriber of THE MUSICAL COURIER.

Very truly yours,

ALFRED ART,  
161 Lewis street, Bridgeport, Conn.  
Teacher of Violin.

P. S. I am out of my cards just at present, but will send to you one of my new ones in the near future.

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"Das Konzert," Hermann Bahr's play, produced with success in Germany last winter, is to be done in New York soon at the Belasco Theater, in an adaptation by Leo Dietrichstein. The plot concerns itself with a popular piano virtuoso, who is made the subject of ineluctable female adoration, and after planning a three days' elopement with one of his married pupils, is followed by his wife and the other lady's husband, who decide to run away together also, and appear suddenly at the mountain hut where the pianist and his pupil had expected to be alone. A paradoxical situation ensues, which is handled by Bahr with some frankness and quite in the George Bernard Shaw manner. If Mr. Dietrichstein has retained in his version the Teutonic boldness of the dialogue, there will be much to enjoy for students of pianistic psychology in its relation to the effect on neurotic women of masculine manipulation of the keyboard, but—and it is a

large but—it is more than likely that the very slight action in the German drama has been amplified by its adapter into farce situations and comic encounters more in keeping with our naive American notions of what is proper on the stage and what is not. "The Concert" will be the title of the play's new version.

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Arthur Hartmann, the violinist, loves to tell this story illustrating the innate modesty of children:

"One warm morning I was motoring with a young lady, and by a stream we got out to gather flowers. After a while a boy came and said:

"'Hey, mister, is that your girl over there?'"

"'Yes, I suppose so,' said I.

"'Well, tell her to go home,' said he. 'Us fellers wants to go in swimmin'."

"I told the young lady of this odd request, but she had not yet finished her bouquet, and she said with a laugh, I must tell the boys she would not look. She'd shut her eyes.

"This they were duly told. And they consulted gravely on it. Then the spokesman returned to me and said:

"'The fellers says they dassent trust her.'"

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At Munich: "Don't you think that too much Wagner gets on one's nerves?" "Oh, no, the

Richard Strauss week made me immune."—Simplicissimus.

BENTON HARRIS, Mich., September 8, 1910.  
DEAR VARIATIONS—The following explains itself:  
PIANO INSTRUCTION.

Mrs. M. E. Bacon, 500 Territorial street, is desirous of more pupils in music, viz., piano instructions, kindergarten for all beginners, color and manual work for young children, drills in ensemble work, student recitals and history. Mental work encouraged.

A READER.

Henry T. Finck says that it costs \$3,000 to produce Mahler's new symphony. As the receipts will be at least \$12,500 each time the work is played, orchestras all over the world may be expected to fight for the privilege of performing it, and as a result the new opus should bring a handsome profit to the publisher and the composer.

According to a recent article on Leschetizky, he dislikes the Puritanism in some of his American pupils and believes in "the enjoyment of the good things spread out before the senses, and is an appreciator of exquisite moments when delicate feeling is refined a hundredfold." What more could parents desire whose daughters are abroad alone?

Father (reflectively)—I think I'm going to buy a piano. A little music in the house would help me when I come home from business of an evening, and the girls ought to learn to play, anyway.

Mother (sadly)—I don't think we can afford a piano.

Father—How much is it?

Mother—About \$800.

Father—Then we can't have one.

Daughter Sal—Why don't we get an automobile?

Daughter Bess—Yes, yes, an automobile.

Son Henry—Hurray! Now you're talking.

Mother—We're the only family in this street who haven't any.

Sal—Think of the trips in the country.

Bess—Father could ride on Sundays.

Henry—And I'd go to my office in it every morning.

Mother—My, but wouldn't the Pecks and the Moselys be jealous!

Father—How much is it?

Henry—A Dupont is only \$6,500.

Father—I haven't the money.

Mother (quickly)—Why, Thomas! You can get at least \$4,000 from a second mortgage on our house, you can resign from the club, give up smoking those expensive cigars, build your factory extension next year instead of now, and discharge some of your high priced assistants downtown.

Father (with glistening eyes)—Well, then, what is it to be—a piano or an automobile?

All—An automobile.

Father (decisively)—I'll get it.

As soon as the returns are all in concerning the recent premiere of Mahler's eighth symphony at Munich, this column will print a serious original essay on the subject of "The Symphony—How It is Caused, and Why."

LEONARD LIEBLING.

A WRITER in a daily newspaper article urges all men to make better use of their brains. We think the advice timely and particularly wise for musicians to think about at this period when they are coming back from their vacations.

A PATIENT reader asks if "any new blood" will be added to the New York Oratorio Society this season. A new leader would be more to the point.

WHY wait to write "the great American opera?" Merely a good one would be just as welcome.

#### MORE MUSICAL HUMBUG.

The following appeared in the Paris New York Herald of September 9, 1910:—A fake without date after "London." (Have the big daily papers neither conscience nor shame?)

#### SIGNOR MASCAGNI'S PLANS ARE OPPOSED IN ITALY.

OBJECT TO THE COMPOSER GIVING NEW OPERA IN AMERICA FIRST.

(From the Herald's Correspondent.)

LONDON.—It seems that there is a great deal of bitterness in Italy over the fact that Signor Mascagni and Signor Puccini have both contracted to give their new operas for the first time in America instead of in Italy as has always been the case previously. The newspapers are waging a furious campaign against both of them and are threatening all sorts of reprisals when the operas, "Ysobel" and "The Girl of the Golden West," are performed in Rome during the exposition next spring.

To try and smooth out this trouble, so far as Signor Mascagni is concerned, Ralph Edmunds, representing Liebler & Co., has just arrived in Europe. He was on his way to Italy to camp on Mascagni's trail when I met him.

"You see Signor Mascagni, in a way, is a sort of Government official," said Mr. Edmunds. "He is the court director of music, and directs all musical functions given by the King of Italy. In that position he is under the Minister of Fine Arts, and that official is now receiving appeals to restrain Signor Mascagni from going to America this winter and giving his opera for the first time there.

"It seems that there is a law that prevents any Italian subject from disposing of any important work of art to a foreign purchaser without the sanction of the Government. This law was drafted years ago to prevent impecunious noblemen from selling their famous pictures to Pittsburgh millionaires. Now the newspapers are trying to use this law against Signor Mascagni, claiming that any composition by the author of 'Cavalleria Rusticana' should be considered in the light of a masterpiece. Can you beat it?"

"Signor Mascagni has declared his intention to stick to his contract with Liebler & Co., but all this agitation has naturally disturbed him and retarded the completion of 'Ysobel.' So now I am on my way to Milan and Rome to see if we can't pour a little oil on this sea of trouble. As the matter threatens to assume international proportions, I have come over armed with letters to the Italian Minister of Foreign Affairs and to the American Ambassador to Italy, in the hope that they will use their good offices to settle this matter amicably and not have Signor Mascagni worried.

Signor Mascagni is now in seclusion at a little place near Milan. I'm going to stick to him until he finishes that opera. The librettist, Signor Luigi Illica, is there and so also is Bessie Abbot, for whom the opera is written, and who is studying her role there. We are holding time at the New Theater in New York in November for the first production. As soon as I have conferred with Miss Abbot and Signor Mascagni we will decide definitely on the date."

#### RICHARD II.

It has not been decided by Richard Strauss whether he will give the first representation of his new opera to Dresden this time, for he is in negotiation with Weingartner, and today, it seems, as if Vienna will get the premiere of "Der Rosencavalier." Negotiations with La Scala have actually been closed already, and that opera house will have the first Italian performance.

The libretto of Hofmannsthal is about as follows: In the bedroom of the Duchess or Baroness of Werdenburg the seventeen-year-old or young sport Octavian declares his love to her. While he is pleading, her cousin, the proud Baron Ochs von Lerchenau, rushes, unannounced, into her chamber to notify her of his own engagement, and Octavian, in order to save the compromising situation, manages quickly to transform himself into a chambermaid. Ochs requests his relative, the Duchess, to furnish him with a Cavalier of the Rose, as he was called, to perform the then customary duty of presenting to the bride a bouquet of roses in the name of her intended. The Duchess, most naturally, as in any other opera, recommends Octavian, and sure enough—like in any other opera—even in our own American comic horseplay operas—the young bride falls in love with the rose messenger. The plot now sickens—no, thickens—and Octavian, again appear-

ing as *femme du chambre*, tempts the old Ochs into a *chambre séparé* for a *rendezvous* (these French expressions are in the German stage directions); the bride, of course, catches him there, as it must happen, unless the thing becomes hopelessly original, and—what next? The obvious. The bride takes Octavian. The profundity of the plot is as profound as the usual opera plot. That means its success.

The second act ends with a regulation Vienna waltz. The duet between Ochs and Octavian is also built on waltz motives. Strauss is working in the instrumentation of the last act; but he is doing it himself, requiring no "instrumentator," as some opera composers do. The period of the action is during Maria Theresa's day in Vienna—say, about the middle of the eighteenth century, and this would signify that we shall hear some themes of that day.

The price demanded by Fürstner for the rights of performance is prohibitory for most opera houses—at present. Why not? This is the period for Strauss and he is intellectual; that is, he knows how to advertise. Those composers who desire the pleasure of obscurity are also enjoying Strauss' enormous advertising advantages which, added to their other pleasure, makes them even happier than he is. In these days of scientific public exploitation, there is nothing more satisfactory than self-imposed obscurity.

GRASPING Fasolt and Fafner, who insisted on the stopping up of the tiny hole in the Nibelungen horde, were mere amateurs compared to Madame Cavalieri, the sweet song-bird, if the reports in the dailies are true regarding the prenuptial settlement she charmed out of her husband, "Sheriff Bob" Chanler. The world looks on and listens in amazement to the revelations.

#### Our New York Dailies.

A despatch from Berlin printed yesterday in the New York Sun contains this egregious stuff: "The Berlin Philharmonic Society is reported to be angry at the sudden departure of its leading conductor, Anton Wittek, to take the position of conductor of the Boston Philharmonic Society. The Berlin Society alleges breach of contract, but Wittek denies this. Thornberg, second conductor of the Mengelberg Orchestra, succeeds Wittek. The latter does not intend wholly to abandon Berlin, as he will return in the winter to direct concerts by the Wittek Trio." To proceed seriatim: Mr. Wittek is not the "leading conductor" of the Berlin Philharmonic Society but only its first violinist, who may have conducted on occasion; the "Boston Philharmonic Society" is known only in the Berlin office of the Sun; to the Boston Symphony Orchestra Mr. Wittek comes this autumn as concertmaster in succession to Mr. Hess, and since his engagement here runs from October through April, he will hardly return in the winter, even for the Wittek Trio.—Boston Transcript.

#### Bernice de Pasquali's Concert Tour.

The Concert Direction M. H. Hanson has added many new dates to those already announced, for the concert tour which Bernice de Pasquali will make in conjunction with Antonio Scotti. These two artists from the Metropolitan Opera Company have been booked as follows:

Boise City, Idaho; Spokane, Seattle, Vancouver, B. C.; Portland, Ore.; San Francisco (three concerts), Oakland, Los Angeles and three neighboring towns.

This tour closes on November 2. Her recital tour through the South and Middle West begins November 10 and includes:

Memphis, Birmingham, Chattanooga, Nashville, Mobile, New Orleans, Atlanta, Savannah, Jacksonville.

Lastly, Madame de Pasquali will sing in Terre Haute, Indianapolis, Columbus, Ohio, Detroit (Cincinnati Symphony Orchestra), and six cities in Ohio and Northern Pennsylvania, including Pittsburgh on December 8.

#### Busoni Cannot Extend American Season.

Busoni has notified his managers, the Concert Direction M. H. Hanson, that he will be unable to extend his American season, as he must return to Europe early in April to fill engagements across the Atlantic. Among the cities which wanted Busoni for spring recitals are Quebec, Montreal, Syracuse, Philadelphia (he plays there earlier in the season with the Philadelphia Orchestra), Columbus, Indianapolis and Kansas City. These cities will be disappointed, but they will probably hear the great pianist at some future time.



## CARL'S MUSICAL OBSERVATIONS ABROAD.

William C. Carl returned on the steamer La Lorraine last Sunday morning looking hale and hearty after his European trip, and hastened with all speed to the "Old First" Church on Fifth avenue, where he played the morning service, the steamer having been delayed on account of the strikes in France.

In reply to a query propounded by a representative of THE MUSICAL COURIER, Mr. Carl said:

"I have had an extensive trip. After landing in Holland and making a hasty tour through northern Germany, I went direct to Copenhagen and then made the Gota Canal trip of two and a half days to Stockholm. Both of these northern cities are interesting, and I was able to find several decided novelties for the organ while there."

"Did you do any playing?"

"I was invited to play in the Storkyrka, where the Swedish kings are crowned, and enjoyed examining the organ and in playing it. Stockholm can boast of several fine instruments of modern construction. The builders are progressive and of the best. My plans were to go on to Russia, but on account of the cholera in St. Petersburg the trip was abandoned. In consequence I left for Vienna, stopping at Berlin and Prague en route. The Austrian capital is full of interest to the musician and the haunts of Beethoven, Mozart, Schubert and Haydn are still to be seen. The Haydn Musée, in the house where the composer died, contains the piano which he used for thirteen years, besides manuscripts, and valuable relics which have been collected and placed there. The trip out to Simmering Cemetery shows, if nothing else, the reverence and care taken by the city of Vienna for its dead. In the musicians' corner are monuments to Beethoven, Schubert, Brahms, Johann Strauss, Hugo Wolf, Gluck, and one in memory of Mozart, while the stage folk, artists, architects, lawyers, etc., each have their place. In Munich I attended the first of the orchestral concerts conducted by Ferdinand Löwe, of Vienna. This excellent body of musicians play with a finesse rare to hear, and gave scholarly readings of symphonies by Beethoven and Schubert."

"What did you think of the music at Oberammergau?"

"I was surprised to learn that the music had been written by a Rochus Dedler, a confrère of Mozart. The 'leit motif' is used extensively and well developed. To me it was interesting, and although the local orchestra did well, had it been possible to bring on one of the organizations from Munich the effect would have been greatly enhanced."

"Was all your time spent in listening, and making musical researches?"

"By no means. Two weeks were devoted to the Tyrol, climbing and making excursions. En route there I stopped at Mittenwald to visit the famous violin factory in the quaint Bavarian village, and was cordially received by the manager, who took pride in telling of the large number of violins annually sent to the United States. Two weeks in Switzerland tramping about and enjoying the gorgeous scenery filled the time before reaching Paris."

"How did you find Mr. Guilment?"

"I am happy to say that he is in the best of health and as active as ever. I had a delightful visit with him at Meudon, and it was most gratifying to see that he does not change in the least. This summer, as you doubtless know, the University of Manchester conferred the degree of Doctor of Music upon him, and while there he played a recital on the university organ. The foreign press speaks in the highest terms regarding this honor, and the distinction accorded by his English confrères. Mr. Guilment knows how to employ his holiday and utilize the time without wasting a moment."

"While I was at the Guilment villa he would work all the morning, come down to déjeuner at noon, return to his study at two, and then continue steadily until seven o'clock, the dinner hour. After dinner we would retire to the music room, when he would play from the works of Buxtehude, Grigny, Couperin and other of the old classics seldom heard. Then again he would treat us to one of his improvisations, still as marvelous as ever."

"Is Mr. Guilment bringing out new works?"

"Yes, he has orchestrated his eighth sonata for organ and orchestra, and I had the pleasure of looking over the manuscript with him last week. The work has been most cleverly done, and I am sure will produce a profound impression. It is now ready for the engraver. I could not help congratulating him on his penmanship, which seemed incredible for one of his years. When alluding to it he said: 'Yes, but how much better would my father have done it.' The final proofs of a 'Magnificat' and 'Nunc Dimittis,' with English text, also a four-part anthem for mixed voices, 'Come Unto Me,' are ready for the press."

"Mr. Guilment is still spending a good deal of time in editing 'Les Archives des Maîtres d'Orgues,' and in pre-

serving organ music of past ages, which would otherwise be completely lost sight of. His class at the Conservatoire last season was a particularly brilliant one, resulting in a first and second prix, as well as honorable mention for other members of the class. Félix Guilment, his son, who is one of the successful artists in Paris, is about to paint his portrait in his robes as Doctor of Music."

"How about new organ music?"

"I was able to obtain several interesting novelties in Paris, which I shall soon bring out, but the French composers have not yet recovered from the effect of the 'affaire' between the church and state. The music in the churches has been curtailed, while at marriage ceremonies it has been eliminated altogether. Several of the best known organists still play for a mere pittance or else for nothing at all. Joseph Bonnet, of St. Eustache, is writing and doing more than any of the other younger organists. His appearances with Nikisch in Berlin and other Continental engagements have won him much fame. He is destined to become one of the great players of France. I found many interesting works in Munich, and while in Berlin was also able to add to my repertory for the coming season."

"Did you meet many Americans abroad?"

"I traveled in company with Dr. and Mrs. Victor Baier for a month. A. J. Goodrich in Paris is ready for a busy year in the French capital, where he is bound to succeed, and will move into his new studio in a few days."

"Dr. Frank G. Dossert has had tremendous success in Paris. Jeanette Allen, fresh from her eighty-five appearances in one year at the Komische Oper in Berlin, is daily at the studio studying with him. M. Féderoff, the Russian tenor, makes his réentree in the Opera Comique in a few days and many of his pupils are winning success and bringing him fame. Mrs. Dossert has developed a mezzo-contralto voice of unusual range, and beautiful quality, and will doubtless soon be heard in America. Among the guests invited for a dinner given by Dr. and Mrs. Dossert in my honor on the eve of sailing, were: Princess Milkoff, Mr. and Mrs. Archibald White, Duchesse d'Uzes, M. Bernberg, M. Féderoff, Mr. and Mrs. William H. Guard, Jeanette Allen, Emile Dumontier (Opera Comique), Princess De Ligouri, Prince Radziwill, Madame Nimidoff (Opera), and Count Zouboff."

"What are your plans?"

"I leave for a Western concert tour in a few days which will keep me busy until the reopening of the Guilment Organ School on October 11. I will then be in town to take full charge of the organ department of that school as heretofore. The course will be greatly strengthened, and several new features suggested by Mr. Guilment will be introduced. The enrollment is already large and everything points to a season of activity. At the Old First Church the choir will be reorganized, and several new choral works which I secured abroad, will be brought out during the season."

With this, the popular organist excused himself to keep an appointment, and left THE MUSICAL COURIER representative wondering how one man could be actively engaged in so many ways, and at the same time successful in all.

### Von Ende Interests Expand.

Beginning with the opening of the term, October 3, the Von Ende Violin School at 58 West Ninetieth street, New York, will inaugurate a piano and vocal department.

Albert Ross Parsons has severed his connection with the American Institute of Applied Music and will join the Von Ende forces, as director of the piano department. Mr. Parsons is one of the most widely known artist-teachers in America. He has always kept abreast of the times in his art and has a practical knowledge of all methods from Czerny to Leschetizky. He brings out the best in his pupils. When they have learned the anatomical basis of technique, the resources of the piano and how to command them and the art of interpretation, his pupils are free to pursue their own course in art. His ability to illustrate, at the instrument, all points of touch, tone-color, phrasing and execution, make his instruction lucid and inspiring. That his pupils acquire artistic technique goes without saying, and of even more importance is the fact that his pupils "make music" when they play. Mr. Parsons has long held examinations, conducted critical classes and given a limited amount of instruction in connection with various metropolitan schools. In the Von Ende School he will not only continue these lines of work, but will also assume the responsibility of directing the artistic policy of the piano department.

The course of instruction embodies unequalled free opportunities, including harmony, ear training, ensemble playing, history of music, lectures on musical, literary and art subjects, etc. Mr. Parsons will have the co-operation

of Antoinette Ward, whose success with children is already well known, Edith Conover, Aida Dobinsky and others to be announced later.

The vocal department is in charge of Adrienne Remenyi and Jacob Massell.

### Volpe Closed Central Park Concert Season.

The Volpe Symphony Orchestra, under the direction of Arnold Volpe, closed the summer season of open air orchestral concerts on the Mall in Central Park Sunday afternoon of this week. The United Singers of New York, under the direction of F. Albeke, combined with the splendid orchestra of young musicians to give one of the most interesting programs which New Yorkers have heard at these concerts. An immense assemblage of music lovers made the most of the beautiful day by turning out to hear this concert. Mr. Volpe was received with the wildest demonstrations of enthusiasm, and was compelled to add several encores to the original program. So interested have the real music lovers of New York become in these concerts, that they have often remained away from the sea shore in order to attend. Mr. Volpe's work has also helped to improve the character of the audiences at these park concerts.

Formerly, when the old brass bands blew and blew and beat their drums until life became a burden to those seeking the fresh air, the music made little or no impression on the very ordinary types assembled to hear it; but all of this has been changed. Today, the municipal orchestral concerts conducted by Mr. Volpe attract many well-to-do men and women and thousands of musicians were among the army that came to hear the concerts. A great work has been accomplished by Mr. Volpe and next season it will be followed up with more concerts of the same kind. The program for last Sunday afternoon was as follows:

Star Spangled Banner.....	Orchestra.
Overture, Rienzi .....	Wagner
Tag des Herrn (Shepherd's Sunday Song).....	Kreutzer
Fantaisie, Aida .....	Verdi
Im Feld des Morgens Fruch (Warrior's Death at Early Dawn) .....	Burkhard
Reiter's Morgenlied (Trooper's Morning Song).....	Kirch
Solveig's Song .....	Grieg
Waltz from Eugen Onegin .....	Tschaikowsky
Das Deutsche Lied (Hymn to German Song).....	Kalliwoda
Selection, Carmen .....	Bizet
My Old Kentucky Home.....	Foster-Van der Stucken
Old Black Joe.....	Foster-Van der Stucken
Sonntag ist's (Hymn to the Day of the Lord).....	Beeu
Soldier's Farewell .....	Kinkel
America .....	Orchestra.

### Song Recital by Sulli Pupils.

Music lovers and the social elect of Stamford, Conn., enjoyed a song recital given at the Casino of that town Tuesday of last week by Madame Penn-Parrish, soprano, assisted by Jose Agrillo, tenor. Both singers are pupils of Giorgio M. Sulli, and both are becoming widely known for their fine voices and singing. Madame Parrish sang arias from "La Gioconda," "Tosca," and "Mefistofele," and songs in several languages by D'Hardelot, Clarke, Hahn, Bernberg and other composers. Her numbers also included old ballads like "The Last Rose of Summer," and "Coming Thro' the Rye." Mr. Agrillo sang arias from "Tosca" and "Pagliacci," and he was also heard in a duet from "Cavalleria Rusticana," with the soprano.

### Fay Cord's Appearances at Paris.

Fay Cord, the American soprano, was the soloist at the Concerts Colonne, Concerts Cluny and Salle Pleyel and other concerts while in Paris. At the Cluny concert Miss Cord received an ovation and was obliged to repeat two of her numbers. At the Colonne appearances her reception were said to have been equal in enthusiastic demonstration to that of any other artist who had appeared during the season. At the Salle Pleyel her singing was received in a manner that called forth such words from the press as the following illustration: "At its conclusion ('Ave Maria') the pent up feelings of the French found vent in loud cries of 'bravo, bravo.'"

### Janpolski at Sea Shore Home Concert.

Albert Janpolski was the soloist at the Sea Shore Home concert on September 2 at Atlantic City, which event was the culmination of the musical and social season. As usual he scored a triumph with his fine singing before a large audience.



NEW YORK, September 19, 1910.

Madame Dambmann, the contralto, gave a musical evening at The Dunes recently, her pupil, Helen B. Hoffmann, soprano; May C. McPartland, pianist; Maurice Milke, violinist, and Dan H. Sofer, pianist, assisting. Miss Hoffmann sings well. She is a member of the choir of the Church of the Redeemer, Morristown, N. J. Miss McPartland played a piano solo which pleased every one. She also has a fine natural voice. Two hundred and fifty guests enjoyed Madame Dambmann's concert, that lady herself contributing very much toward the success of the affair by some beautifully sung solos. She has issued cards announcing the opening of her vocal studio, September 27.

The Wirtz Piano School, now located at 246 West 121st street, has opened with an unusual influx of pupils, both new and old, and indications are that this well established school, which, as its name implies, is devoted to the piano as a specialty, will have a very prosperous season. Conrad Wirtz, director, was married September 7 to Annie Smith, of New York. THE MUSICAL COURIER extends felicitations.

Madame Ziegler's pupil, Miss Nagle, of New York, sang at the Sunday morning service at St. Paul's P. E. Church, Brookfield Center, Conn., recently, Laura Martin, of Lancaster, also taking part. The latter gave a recital August 16, singing songs by Harriet Ware, Bruno Huhn, Mrs. Beach and others. Rebecca Dubbs, of Reading, Pa., gave a recital August 18, and Ida M. Cowen gave one on August 20.

Grace Levy, the mezzo-soprano, known also as Grace de Pina, an artist-pupil of Maestro Decsi, trainer of lead-

ing singers, took part in three charitable affairs the past summer. She has been working on the score of "Carmen" and sooner or later will be heard by New York's larger public.

Leonor Maria Evans, graduate of the Royal Academy, Rome, announces resumption of her vocal instruction. She gives the lessons in classes, each pupil receiving individual instruction, and at the same time hearing the other students. She has facilities for the giving of lessons in sight reading and piano playing.

Zilpha Barnes Wood resumed her teaching of the voice at her studio, Carnegie Hall, last week. She spent some time at The Arlington, on Virginia Beach, near Norfolk, Va.

Edward Strong, tenor, who enjoys widespread reputation as a church, oratorio, concert and recital artist, has issued cards calling attention to the fact that he is free for engagements Sunday evenings, the Fifth Avenue Presbyterian Church, of which he is solo tenor, having his afternoon services.

Clara E. Thoms, of Buffalo, purposes bringing her pupil, Mary Tennant, mezzo-alto, to New York for her debut ere long. She gave a recital at Peacock Inn, Mayville, Lake Chautauqua, last month, winning praises, especially for her singing of Mrs. Thoms' own "Call of the Waves," "Glen Iria," "Love Song" and "Maid of the Mist."

Claude Maitland Griffith has returned from a delightful summer in Europe, visiting Italy, Switzerland, Germany, France, Belgium and Holland. While in Munich he heard some operas wonderfully given. His season will open on October 4 and until then he will pass the time at Kennebunkport, Me., preparatory to a busy season.

Miltonella Beardsley, the pianist, has ended her vacation in Maine. The Beardsley studio in Carnegie Hall will reopen the first week in October.

#### Florence Hinkle Engaged by Mendelssohn Choir.

Florence Hinkle, the soprano, has been engaged by Dr. A. S. Vogt, director of the famous Mendelssohn Choir of Toronto, to sing the soprano part in Verdi's "Requiem" at the annual festival of the society in Massey Hall, February 7, 1911. This engagement is regarded as one of the most important concert engagements of the year, and the fact that Miss Hinkle has been selected indicates the great advance this artist has made in the last year.

#### Mrs. Logan Feland Re-enters Concert Field.

Mrs. Logan Feland, formerly Catharine Cordner Heath, rejoices many hearts by the announcement that she will again sing in concert, oratorio and recitals. Following her marriage to Captain Logan Feland, United States Navy, she went abroad, where she studied, thus broadening her repertory, which was already extensive, so that she is one of the best equipped of American sopranos. Invariably newspaper notices mention the fact of her lovely personal appearance, of the tall, blonde type, and of her musical mind and warmth. At an Easter church concert in Meriden, Conn., she sang with success, as may be seen from the appended notice:

A great congregation heard one of the finest sopranos who has ever sung here, Mrs. Logan Feland, who has all the advantages of a superb, high, flute-like voice exquisitely schooled, high intelligence and great personal charm. Her singing of "I Know That My Redeemer Liveth" was replete with devotional feeling and technical excellence. The tremendously high and brilliant solos of the cantata, "Song of Miriam," by Schubert, were splendidly and triumphantly given.—Meriden Journal.

#### George Harris, Jr., Back in New York.

George Harris, Jr., is one of those earnest and sincere young artists who makes even his holiday period serve the combined purpose of work and pleasure. Having left for Paris early in July Mr. Harris immediately proceeded to Trouville, where he spent a most delightful period of time studying with his master, Jean de Reszke. From there he went to Dinard where he created an immense furore by his wonderful singing before the distinguished audience that had gathered to hear him at the home of Mrs. Hughes-Hallett. Closing his musical efforts for the summer with a successful appearance in Paris, Mr. Harris went on to Oxford, England, for a short period of complete rest and then returned to New York in time to meet his pupils at the opening of his studio September 15.

#### Isabella Beaton's Research Work.

Isabella Beaton, the composer-pianist, has been engaged for a number of years in original research work in the different fields of music. Her work in the department of acoustics has been particularly thorough. Miss Beaton has recently received an invitation to membership in an international musical society devoted to the publication of the results of original research work in music and its allied sciences. This society has in its membership Prof. Dr. Hugo Riemann, of Leipzig; Prof. Dr. Max Friedlander, of the University of Berlin; Dr. Edgar Tinel, director of the Royal Conservatory of Brussels; Sir Alexander Mackenzie, of the Royal Academy of Music, London, and many other eminent men.

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With her closing date for the coming season booked for April 30, Miss Ormond leaves the first week of May for London and Paris, where she has already been engaged for a number of public and private recitals thus far in advance. The following list of dates in this country bears eloquent testimony to a popularity enjoyed by very few artists before the public today:

November 9—Concord, N. H.  
November 12—Grand Rapids, Mich.  
November 15—Minneapolis, Minn., Apollo Club.  
November 18-19—Duluth, Minn., with Minneapolis Orchestra.  
November 20—Minneapolis, Minn., with Minneapolis Orchestra.  
November 21—Albert Lea, Minn.  
November 22—Dubuque, Iowa.  
November 23—Des Moines, Iowa.  
November 24—Iowa City, Iowa.  
November 25—Burlington, Iowa.  
November 28—Galesburg, Ill.  
November 29—Monmouth, Ill.  
December 1—Kansas City, Mo.  
December 2—Lawrence, Kan.  
December 5—Lindsborg, Kan.  
December 6—Kansas City, Mo.  
December 9—Kansas City, Mo.  
December 12—Aberdeen, S. Dak.  
Week of February 5 five dates in Florida. Ten dates in January, cities to be announced later.

**Mehan Studio Changes.**

John Dennis Mehan, president of The Mehan Studios' Association (incorporated), announces several important changes in the personnel of the faculty. John Barnes Wells,

one of the foremost tenors of this country, and who for the past two years has been first assistant in the work of teaching, has been elected vice president of the studio corporation, and Mary Jordan Fitz Gibbon, the noted contralto, has been added to the corps of principal instructors. Mrs. Fitz Gibbon has done considerable teaching in the last four or five years with notable success. Mr. Mehan says this gifted artist possesses the qualifications of a teacher to an unusual degree. Her voice, a dramatic contralto of exceptional beauty and power, is controlled in a way that belongs only to the true artist; she is sympathetic, sincere and enthusiastic, and has an intimate knowledge of the principles of voice production and the art of singing. Because of her many engagements in concert and oratorio, Mrs. Fitz Gibbon will accept only a limited number of pupils.

Of John Barnes Wells it can in truth be said that he is making sure and rapid strides in his art. The engagements that he has booked for the coming season are of more than usual importance, including appearances in

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oratorio, concerts and recitals in many of the large cities of the country, with the satisfactory results of nearly always winning a return engagement.

**Lake Erie College Concerts.**

The music department of the Lake Erie College, at Painesville, Ohio, has secured its entire course of musical attractions from Haensel & Jones, of New York. The opening concert will be a recital by Florence Mulford, the mezzo-contralto, Wednesday evening, November 16. Sigismund Stojowski, the pianist, will give a recital at the second concert, December 8. Francis Macmillen, the violinist, will be the star attraction at the last concert, on Wednesday evening, March 15.

**Charlotte Lund to Extend Her Tour.**

Charlotte Lund, the prima donna soprano who is to tour this country under the management of Marc Lagen, expected to be here only for the month of January, but as her manager is receiving additional engagements for her Miss Lund has consented to extend her tour to cover January, February and March.

**OBITUARY****Myron W. Whitney.**

Myron W. Whitney, the basso, died Monday, September 19, at his home in Sandwich, Mass., aged seventy-four. Mr. Whitney was born at Ashby, Mass., September 5, 1836, and he recently celebrated his birthday. His career as a singer was one of honor, associated as it was with oratorio and some productions of operetta in English which this generation recalls with much pride. Mr. Whitney had a noble bass voice, and he first attracted notice in 1858 when he sang at oratorio concerts. He often appeared with the Handel and Haydn Society of Boston. At one time no one was considered quite his equal in "The Messiah." At the Cincinnati and Worcester music festivals Whitney was immensely popular. He was a member of the brilliant cast of star singers who sang "Pinafore" in Boston in 1879. Whitney was educated abroad. He studied with Vanucini in Florence, Italy, and with Randegger in London. His concert tours in England, Ireland and Scotland were among his most distinguished successes. One tour was under the direction of Sullivan and Benedict. The art of the deceased singer will not be forgotten by this generation, for his son, Myron W. Whitney, Jr., has fallen heir to the father's popularity. The son has not only inherited the voice of the father, but also his musical ability and magnetism. Another surviving son is William L. Whitney, the well known Boston vocal teacher.

**Dr. F. X. Haberl.**

The founder and head of the Church Music School at Ratisbon, Bavaria, Dr. F. X. Haberl, died September 5, aged seventy years. He provided for the continuation of this unique institution. Haberl was the recognized authority on church and ecclesiastic music in Germany and its history. He had made his studies in Italy, and was the editor of Palestrina's works. The tendency of the school is in the direction of the simplification of the church music service and it worked in conformity with hierarchical request.

**Maennerchor President Dead.**

Theodore Henry Boldt, president of the Rochester (N. Y.) Maennerchor, died in that city last Saturday, September 17, from heart disease. Mr. Boldt was in his sixty-third year.

**Macmillen Will Sail October 1.**

Francis Macmillen, the violinist, will sail for America on the S. S. Mauretania, on October 1.

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CHICAGO, September 17, 1910.

The past week has been unusually busy in the Chicago musical field. Most of the artists are back from their vacations, the schools are all re-opened and Michigan avenue, around the Auditorium and Orchestra Hall, is filled with musicians and out of town managers. Manager M. H. Hanson, of New York, was in Chicago for over a week and his presence here resulted in the coming of Mrs. Fred Snyder, the famous St. Paul manager. Mrs. Snyder has engaged many well known artists for the coming season, and besides her recitals and concerts, will have the local management of the opera in St. Paul. Several other managers were seen around Chicago busily engaged in arranging with Mr. Hanson to secure the services of artists under his management. Among the managers was Charles L. Wagner, the new but already popular manager of the St. Paul Symphony Orchestra. The other managers were from the West and were all sanguine in their prediction of a most successful season. During the week THE MUSICAL COURIER representative received calls from several musicians who expressed surprise at not seeing the name of a local conductor among the personnel of the Chicago Grand Opera Company. The local conductor acted as chorus master during the summer. Mr. Ullrich, business manager of the opera, was asked by the writer if the local man would remain as one of the chorus masters during the ten weeks period of grand opera in Chicago. Mr. Ullrich said that the gentleman had been engaged to drill the chorus only during the summer months, but that Mr. Campanini would be here some time next week, at which time a definite answer could be given. The first week of the vaudeville in the Theodore Orchestra Hall has been very successful financially according to all reports.

The Saturday afternoon recitals of the American Conservatory will be continued. A series of thirty recitals have been arranged to take place in Kimball Hall at 3:30 o'clock, the first to take place October 1, with Kurt Wanieck as soloist.

Esther M. Plumb already has booked the following dates: Jamesville, Wis.; Conville, Mo.; Kansas City, Kan.; Washington, Kan.; Lindsboro, Kan.; tour in Ohio, Columbus, Ohio; Ravenna, Ohio; Akron, Ohio; Barleton, Ohio; Bellingham, Wash.; Everett, Wash.; Vancouver, B. C.; Dallas, Oregon, Portland, Sacramento, Berkeley, San Diego and National City.

The Mary Wood Chase School of Artistic Piano Playing opened the season of 1910-11 on Thursday, September 15, with an unusually full enrollment. The teaching time of Miss Chase has been practically filled for several months with a number on the waiting list. All the other classes show a marked increase. Mary Wood Chase and Ruth M. Burton landed at Quebec from the White Star

steamship Megantic on Saturday last. Miss Chase and Miss Burton made an extended trip through Europe and will return to their home on Kenmore avenue this week.

Following is the roster of the Chicago Grand Opera Company:

Sopranos—Frances Alda, Marie Caven, Suzanne Duménil, Minnie Egner, Johanna Gadske, Mary Garden, Lillian Grenville, Nellie Melba, Lillian Nordica, Jane Osborne-Hannah, Mabel Rieglmann, Serafina Scarfoli, Madame Severini, Marie Roberto, Jeanne Wayda, Carolina White, Alice Zeppilli.

Mezzos—Tina di Angelo, C. Bressler-Gianoli, Eleanora de Cisneros, Giuseppina Gasconia.

Tenors—Amadeo Bassi, William Castleman, Francesco Daddi, Charles Dalmores, Mario Guardabassi, John McCormick, Emilio Venturini, Paul Warnery, Nicola Zerola, Dante Zucchi.

Baritones—Wilhelm Beck, Alfredo Costa, Armand Crabbe, Hector Dufranne, Nicola Fossetta, Maurice Renaud, Mario Sammarco.

Bassos—Nazareno de Angelis, Vittorio Arimondi, Berardo Berardi, Michele Sampieri, Gustave Huberdeau, Pompilio Malatesta, Constantin Nicolay.

General Musical Director—Cleofonte Campanini.

Conductors—Marcel Charlier, Attilio Parelli, Ettore Perosio, Arthur Rosenstein.

Chorus Masters—Achille Clivio, Pietro Nepotour.

Ragna Linne, the well known soprano and vocal instructor of the American Conservatory, has just returned from abroad and resumed her teaching.

Thomas MacBurney, the well known vocal instructor, returned last week from a short vacation in the Adirondacks and has reopened his studio in the Fine Arts Building.

The Chicago Operatic Company gave a concert at the Onwentsia Club of Lake Forest, Ill., Sunday, September 10, Mrs. Lutiger Gannon, the popular contralto, and J. B. Müller, the well known tenor, won most of the success of the evening.

Several letters have been received at this office for Marguerite von Scheben and will be delivered upon receipt of credentials from that lady.

Paul Stoye, the pianist recently acquired by the Chicago Musical College, arrived Friday from a visit with relatives in Detroit, to begin his teaching duties.

The twenty-fifth season of the American Conservatory opened Thursday, September 8, most auspiciously, the enrollment of students indicating a record attendance. Of especial significance is the fact that several of the principal instructors had their teaching time completely filled on the first day of the school year and that entirely without the aid of free or partial scholarships.

Dr. and Mrs. Regina Watson have just returned from their summer home, "Pine Lodge," Holland, Mich. Mrs. Watson will introduce nine of her advanced students in

individual recitals on October 8, October 22, November 12, November 26, December 17, January 14, January 28, February 15, March 1 and March 20. Those who will participate will be Mrs. Edwin Stanton Feckheimer, Luella Goodrich, Katherine Hayes, Ella Hebert, Sarah Hoyt, Mrs. George Wilbur Hunt, Charlotte Pettibone, Anne Porter and Emma Roelle. Mrs. Edwin S. Feckheimer will be heard in the following program:

Sonata, D major, op. 28.....Beethoven  
Mazurka, D major, op. 33.....Chopin  
Nocturne, E minor, op. 73.....Chopin  
Etude, C sharp minor, op. 25.....Chopin  
Ballade, G minor, op. 23.....Chopin  
Rhapsody, B minor, op. 79.....Brahms  
Canzonetta Toscana.....Leschetizky  
Humoreske.....Staege  
Etude in double notes.....Kopylow  
Etude de Concert.....Blumenfeld  
Concerto, A minor.....Grieg

From the reports of the Registrar of the Chicago Musical College, just completed after the most strenuous period of registration in the long history of the school, an interested statistician has found that 47 per cent. of the entire enrollment is from out of town; that five foreign countries are represented among the students; that thirty-one States have sent young people to this Chicago institution; that one out of every ten students is the child of foreign born parents and that forty-seven teachers on the faculty teach eleven hours per day, respectively. Four new studios have been opened on the sixth floor of the college building in order to accommodate the extra classes necessitated by the increase in the number of pupils.

The normal department of the American Conservatory will begin Saturday afternoon, September 24, with lectures by Victor Garwood and John J. Hattstaedt.

The Chicago Musical College School of Acting, under the direction of J. H. Gilmour and Marshall Stedman, has opened for the new season with an unusually heavy enrollment. Rehearsals already have begun. A formidable list of plays has been selected for presentation during the coming season, plays which require something more than passing preparation, and the young men and women of the school have an interesting year ahead of them if Mr. Gilmour's plans work out according to specifications. The classes will attend all of the performances given by Madame Bernhardt and her company when they appear in Chicago this fall.

George Hamlin will devote two days each week to coaching singers at his residence studio in Woodlawn avenue.

Alexander Sébald, the eminent violinist, and his wife have just returned from an extensive trip through Germany, the Tyrol, Italy, Switzerland and France. Last Monday morning Mr. Sébald visited the Chicago office of THE MUSICAL COURIER and informed us that he had resumed teaching at the Chicago Musical College and is looking forward to a very busy season.

Final examinations for the two Metropolitan Opera Company scholarships and four college scholarships in the School of Opera of the Chicago Musical College were awarded Saturday morning in the Ziegfeld Hall. The two Metropolitan awards were won by George Everett, of Cincinnati, and Lulu Randall, of Mauston, Wis., pupils of Maurice Devries. The other prizes went to Julia Manierre, Mrs. C. J. O'Connor, Lester Luther, of Dubuque, Ia., and Diana Bonnar.

Manager M. H. Hanson left last Friday, September 16, for the East. Before leaving he appointed W. H. Cloudman as his representative in Chicago and vicinity.

The children's classes of the American Conservatory will meet for the first time on Saturday morning, September 24.

Metta K. Legler, head of the vocal department at Sayre College, of Lexington, Ky., has been appointed soprano soloist in the choir of the First M. E. Church. Miss Legler sang last Thursday in Attica, Ind., and the critic of the

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Press said that "Miss Legler is a finished artist and her equal has never been heard in Attica."

The Hart Conway School of Acting opened September 8 with a good attendance. No pains will be spared by the educator and his wife to give performances of the same high order as have distinguished them in the past. These will take place again at the Whitney Opera House.

Katherine Allan Lively, of Houston, Tex., will remain in Chicago until October 10, at which time she will leave for her Southern home, where a large class awaits her return.

Myrtle R. Lee, the coloratura mezzo-soprano, will give her first concert of the season in Music Hall, on November 15.

Edgar A. Nelson has resumed his teaching at the Bush Temple Conservatory after a very busy summer filled with concert engagements in all parts of the country. He has many bookings for the coming season which, in connection

with his teaching and his organ position at the First Presbyterian Church, Oak Park, will keep him very busy.

Julie Rive-King opens her season in Fargo, N. D., September 26. Madame King has many recitals booked for this season. She resumes her teaching in the Bush Temple Conservatory this week.

Antonio Frosolono, the violinist, played at the banquet given in honor of Col. Theodore Roosevelt. After giving solos, Mr. Frosolono was introduced to the ex-President, who highly complimented him, saying, "I enjoyed your playing very much."

The Bush Temple Conservatory Symphony Orchestra will begin rehearsals under the directorship of M. Ballmann the second week in October. The Conservatory is fortunate in having so able a man at the head of this department.

John Rankel is one of the new teachers in the Bush Temple Conservatory. Mr. Rankel lived in Chicago for

many years, consequently as soon as it was announced that he was to be associated with the conservatory many of his former pupils resumed their lessons with him. He will unquestionably be a very busy teacher in this very busy school.

Priscilla Carver, the talented pianist, has just returned to Highland Park, Ill., after a summer course in Paris under Harold Bauer. Miss Carver will be heard this season in many recitals and concerts.

Frederick Morley, pianist and instructor at the Cosmopolitan School, will return to Chicago, October 10.

Madame Olitzka, the eminent operatic singer, sang with great success Ortrude in "Lohengrin," in Mexico City, last Tuesday evening, September 13.

The enrollments in the Bush Temple Conservatory are 50 per cent. greater than any previous season at this corresponding time of the year.

Rose Lutiger Gannon, one of the best contraltos in the Middle West, already has booked a great many concerts and recitals for this season, showing once more her popularity. Madame Gannon's dates so far are: Concert at Ravenswood, Ill., November 3; concert at Mt. Vernon, Ia., December 6 and 7; recital with the Tenn Club at Okaloosa, Ia.; two concerts at the Masonic Temple, one September 28 and the other November 17; concerts with the Arion Club, Milwaukee, in Verdi Requiem.

RENE DEVRIES.

#### Heinrich Meyn to Tour Canada.

Heinrich Meyn has cabled the Concert Direction M. H. Hanson, his managers, that he will make the tour of Canada, which has been planned for him. Mr. Meyn will remain abroad until the end of October, when he is to come back and begin his work here for the season. During the summer, Mr. Meyn has met with marked successes in Germany and France. His recitals have included songs by American composers and these particularly have attracted notice to Mr. Meyn's art. On several occasions he was associated with the American composer and pianist, Frank La Forge. He received offers to remain in Europe, but as he has long wished to tour the big country north of the United States, he will postpone his European tour until next spring.

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HEMERVAY CHAMBERS.  
BOSTON, Mass., September 17, 1910.

The advance programs for the fifty-third annual Worcester Festival give Granville Bantock's "Omar Khayyam" for the choral novelty of this season and a repetition of Berlioz's "Damnation of Faust" for the opening concert, September 28. The orchestral programs are no less interesting and the notable list of artists engaged, which includes the well known names of Madame Yolanda Méro, Florence Hinkle, Margaret Keyes, George Hamlin, Berrick Von Norden, Frederick Weld and Herbert Witherspoon, augurs most favorably for the usual success attending these concerts. As in former seasons Arthur Mees will officiate as choral conductor and Gustav Strube as conductor of the orchestra of sixty men culled from the ranks of the Boston Symphony Orchestra.

An excerpt from a lecture on the "Educational Value of Music," recently given by Evelyn Fletcher-Copp at the Greenacre Conferences, illumines so strongly the present needs in the system of musical education that it is here-with presented for the serious consideration of all thoughtful educators. Mrs. Fletcher-Copp said in part that "the general accepted standard of a musical education does not conform to and is not on a par with any other standard. It is far below, and is about equal to what was termed an education in English in our great-grandmothers' days. In music nowadays, with few exceptions, when the music pupil can play the thoughts of others with sufficient freedom and expression, she is considered musically educated. But can she reason, analyze and intelligently understand her music—can she think music, can she write it at dictation, can she do any of the many things necessary to be truly educated or emancipated in music? We have got very far away from the real cause of music when we are content simply to repeat the thoughts of others, even when we seek to imitate the very fashion of our master's imitation of these thoughts. How can we be educated in music if we cannot be ourselves and prove that we can think our own thoughts in it? The child must be free to take sounds (the facts) and construct with them, expressing his own inspirations and emotions. He must be free to travel from the ground floor to the garret in his music house. The standard for those who are interpreting the compositions of others is constantly rising, and the imitator or copyist is growing less and less inclined to play unless he is sure of his ability to copy better than any other player present. The strain on the nervous system of a so-called musical training is tremendous, and we have only to consider the large number of nervous wrecks to be found among musicians and the large percentage of failures among those who start forth in this journey toward musical attainment, to realize that somewhere along the line some one has blundered. When we think of the large number who 'start forth' again every year, in spite of the

failures, we must be impressed with the fact that the desire points legitimately toward something other than failure. The trouble is in the method of study. Generally the first musical instruction kills off all desire and natural ability. A musical education must free the pupil mentally, spiritually and artistically, in order to have the real ethical value that the study rightfully presupposes."

Echoes of the London season's musical doings in which one of Boston's well known pianists participated continues to reach here despite the fact that a new musical season is rapidly drawing near. But this only augurs most favorably for the deep impression made on our cousins over sea by George Copeland, who would take instant rank as the greatest interpreter of Debussy, were it not a manifest injustice thus to label an artist who is so thoroughly equipped in all ways to illumine every phase of the pianistic art. The recitals in question were those which Mr. Copeland gave jointly with Blanche Marchesi July 7 and 14, at the Leighton House before a most distinguished gathering of musicians and society notables. The press comments which followed were of a most enthusiastic nature and Mr. Copeland was offered some flattering inducements to remain in London, but declined because of the splendid offers that have been made him to concertize and teach in this country. His season is to open with a Boston recital in early November for which he has prepared an interesting program of novelties. This will be followed later by a long tour of the West.

A glance into the charming studio of Mrs. Clara Tippet revealed everything in readiness for the coming season which has already started with a large number of applications from old and new pupils, although the actual work will not begin until October.

The marriage of Felix Fox, the well known pianist and co-director of the Fox-Buonamici School, to Mary Vincent Pratt, a prominent musician of Providence, took place Monday, September 12, at the home of the bride. The simple ceremony was followed by a reception at which scores of friends and relatives of the young couple wished them all happiness. Later in the evening they left for a bridal trip through the Canadian Provinces to be gone for ten days. On their return Mr. and Mrs. Fox will reside at 20 Princeton street, Allston, where they will be at home to their many friends after January 1.

Francis Macmillen fills the Boston Symphony Orchestra dates of October 14 and 15, when he will play the Goldmark violin concerto.

Florence Larrabee, the rising young pianist and teacher at the Mt. Ida School for Girls, writes that she has spent

a most wonderful summer motoring and touring the Great Lakes, and hopes to return to Boston by September 28.

Her heart literally broken by the death of her idolized husband, Prof. Albert Woeltge, who passed away September 13, Mrs. Woeltge followed him within a few hours. Prof. and Mrs. Woeltge were visiting H. R. Willard at Walpole, N. H., at the time of their demise and the double funeral took place September 16 from the home of their friend.

The alliance between the Boston Symphony Orchestra and the Cecilia Society already has borne fruit in the several large works with chorus which have been promised for a hearing during the coming season. Of these Liszt's "Dante" symphony and Delius' "Appalachia" together with Beethoven's ninth symphony, promised by Mr. Fiedler for the closing concert, will form notable additions to the purely orchestral programs given in seasons past.

The New England Conservatory of Music, which opened its season September 15, announces two important additions to the faculty. Kurt Fischer, pianist, a pupil of Reincke and Jadassohn at Leipzig, and a successful virtuoso, will be on the staff of the piano faculty, while Charles H. Bennett, formerly of this city, who made his headquarters in London while concertizing all over the Continent, has been added to the vocal teaching force.

Edith Bullard sends a card of greeting from Paris, where she and Anna Miller Wood are delightfully located and enjoying to the utmost their studies with Madame Edouard Colonne.

Thoroughly refreshed by the quiet summer spent with her relatives, Clara Munger will open her studio for the season on October 3.

The Boston Symphony Orchestra has now become a necessary and dignified adjunct to the installation of college presidents in the East. Last year, when Mr. Lowell took the office of president of Harvard, this orchestra gave a concert in Sanders Theater on the evening of the inauguration. It is now called upon for a like duty at Smith College, Northampton, on October 5, when the new president will be installed at that institution.

Frederick N. Waterman, who opens his studio October 3, anticipates a busy season both singing and teaching, as he is booking many important dates for a Southern and Western tour.

After spending the past month visiting friends in Canada and Vermont, Jessie Davis will return to Boston September 27, to open the teaching season in her new quarters at 503 Huntington Chambers, October 3.

The attractive announcement of Winburn B. Adams, the Boston and Springfield representative of Madame Gard-

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ner-Bartlett, states that he will open his studio at 509 Pierce Building October 3.

The list of eminent soloists who have been engaged to participate in the symphony concerts in Boston include for singers, Madame Melba, Madame Kirkby-Lunn, Miss Destinn and Madame Jomelli. For pianists, Ferruccio Busoni, Mr. Buonamici; violinists, Micha Elman, Francis Macmillen, Anton Wittek, the new concertmaster, and Mr. Noack, of the orchestra, who created so favorable an impression last season, while the cellists are to be well represented by Mr. Warnke, of the orchestra.

GERTRUDE F. COWEN.

#### Madame Gardner-Bartlett's Season.

To signalize the successful close of her summer season and do a kindly deed for the admiring townspeople at one and the same time, was the gracious province of Madame Gardner-Bartlett, who gave a recital for the benefit of the Baptist Church Organ Fund of Warner, N. H., aided by her pupils and Clara Tippet, who presided at the piano. Among the pupils taking part were: Verona Grant, Ella Palmer, Bothilda Holmquist, Cecily Trezevant, Rosemarie Newcomb and Julia Porter, all of whom acquitted themselves in a manner such as to reflect the greatest credit on the indefatigable efforts of their teacher. To quote the local dailies regarding Madame Bartlett's own singing on this occasion would be but a repetition of what has been said many times, both in this country and Europe; it is therefore only sufficient to add that the press comments were most enthusiastic. Mrs. Tippet, too, aided in no small measure in the successful outcome of the concert by her inimitable playing of the accompaniments, and Alfred Hunter Clarke, Madame Bartlett's New York representative, added artistic élat to the event.

#### Sawyer Artists in Demand for Concerts.

Helen Goff, the soprano from the Pacific Coast, who is under the management of Antonia Sawyer, made a great success at Willow Grove last week, singing with the Philadelphia Orchestra. Miss Thornburgh, another soprano, and Leon Rice, tenor, were among the singers who scored at Ocean Grove at a concert under the direction of Tali Esen Morgan. Mrs. Sawyer announces that her first recital for the New York season will be given in the ballroom of the Waldorf-Astoria, the date to be published later. On this occasion, Mrs. Sawyer will introduce Frederic Hoffman, a baritone, who has made a success in Paris. Mr. Hoffman will be assisted by the pianist, Carl Bruchhausen, and William Ebann, cellist.

#### Macmillen Engaged for Buffalo.

Francis Macmillen, the violinist, will be the soloist at the April concert of the Guido Chorus of Buffalo, N. Y.

#### Evening Post on Musical Directory for 1910.

Henry T. Finck, the able music critic of the New York Evening Post and author of many valuable and interesting works, comments as follows upon the American Musical Directory for 1910, in the Evening Post of September 17:

The "American Musical Directory," compiled and published in this city by Louis Blumenberg, gives a bird's-eye view of musical activity throughout this country and Canada, which is surprising as well as gratifying. It gives the names of musical societies, instrumental as well as vocal, in the cities and towns of all the States, arranged alphabetically, with the names and addresses of the directors, presidents and other officials, and is therefore invaluable, particularly to singers and players who want to make engagements for tours. What is surprising and gratifying is to note the large number of these clubs, which, as is well known, are doing a most valuable service in spreading musical culture. The vocal societies still far outnumber the instrumental, chamber music clubs being particularly scarce; but symphony orchestras and bands abound, and, as regards sexes, one finds in scanning these lists that

been offered an engagement in one of the principal Italian theaters to sing "La Tosca." In a letter to Mr. Samoiloff, her teacher, she writes:

MY DEAR TEACHER:—The renowned singer and operatic manager, Madame Lubkowsky, on hearing me in Milan, exclaimed: "When hearing you sing one cannot help being overcome by a feeling of admiration and reverence for your master, Lazar S. Samoiloff." The revered Maestro Bonci says that he can add nothing to the schooling which I received at your hands.

Your grateful pupil,

ISA KRAMER.

Another pupil of Samoiloff, Jeanette Barondess, is going to Milan in a few months for her debut.

#### Harold Randolph of the Peabody.

Harold Randolph, the director of the Peabody Conservatory of Music in Baltimore, was born in Richmond, Va., and his entire musical education was obtained at the conservatory of which he is the head. Ranking foremost among American pianists he has also attained success by the progressive policy that has characterized his administration as director of the leading endowed school of music in the United States.



HAROLD RANDOLPH,  
Director Peabody Conservatory  
of Music, Baltimore, Md.

#### Reinhold von Warlich in Munich.

According to the schedule of European dates, Reinhold von Warlich, the celebrated lieder singer, gives a recital in Munich today (Wednesday). He will fill other engagements in Salzburg, Vienna, Budapest and Berlin before sailing for New York the end of October. Another booking made for Von Warlich is in St. Petersburg, Russia, where he has arranged to deliver a lecture on the song cycles of Schubert and Schumann. Some songs by American composers are on Mr. Von Warlich's European programs.

#### Gerville-Reache with Pittsburgh Orchestra.

The Pittsburgh Symphony Orchestra, Carl Bernthaler, conductor, has engaged Madame Gerville-Reache, prima donna contralto, as soloist for the opening pair of concerts, November 11 and 12.

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## Notes from the Vernon Spencer Studio, Berlin.

Vernon Spencer, the well known Berlin teacher of piano, spent the month of August in the Harz Mountains, recuperating from the effects of a busy past season and storing up energy for a busier one to come. The unusually rapid technical and artistic results which this distinguished pedagogue obtains have placed him in a position of eminence in Berlin's musical life. His apparently instantaneous success in the great music center has been due, however, not alone to his remarkable ability as an instructor, but also to his keen insight into human nature and broad general culture, which enables him to give to each of his pupils the essentials most needed to work out his individuality in the shortest possible time.

A new recruit to his large class is Hermann H. Hoexter, of New York, late director of the Greensboro, N. C., State



VERNON SPENCER AND SOME OF HIS PUPILS.  
Mr. Spencer is in the center holding a camera.

Normal Conservatory of Music, who has gone to Berlin for the purpose of studying with Mr. Spencer and Hugo Kaun. Amy Van Velthuysen, one of Vernon Spencer's best known young artists, continues to have the most gratifying success on her tour of India and the Dutch East Indies. She gave five recitals in Batavia, Java, to sold out houses, and was twice honored by the presence of the Viceroy and his suite. Recently she appeared in the triple capacity of soloist (Grieg concerto), conductor and composer, conducting a work of her own for full orchestra. Her tour will be concluded in November, and she will return to Berlin at Christmas time. Lillian Shimberg, of Detroit, one of Mr. Spencer's particular bright stars, will give her first London recital on February 21 next. Clara T. Windnagle, who has been a prominent member of Mr. Spencer's class for the past four years, sailed August 9 from Naples for New York, after an extended tour of Italy. Marie Sloss, the talented American pianist, spent the summer in Geneva, Switzerland, as the guest of Mlle. Bert. Racine, preparing her concert repertory for the coming season. Mlle. Racine has been engaged to play in Ber-

lin, Hamburg, Frankfurt-a-M., Cologne and Munich. Gertrude Mutton spent the summer in Berlin; Floyd Robbins enjoyed a tramp through Rhineland; Lorraine Laliberte visited Halle, and Madeleine Archinard traveled in France.

## Borchard Engaged by the St. Louis Amphion.

The Amphion Club of St. Louis has engaged Adolphe Borchard, the French pianist, for a recital. The engagement and the recitals by Borchard in St. Paul and Minneapolis will be given during the two weeks following his American debut with the Theodore Thomas Orchestra in Chicago, November 4 and 5. Other recitals follow in Pittsburgh, Toronto, Ottawa and Montreal before Mr. Borchard faces his first New York audience.

## Valuable Hint from Sébald.

Alexander Sébald, the violinist, gives some valuable advice to students who wish to work up their technic. He says: "Do not attempt to master any of the great works without analyzing the harmonic structure. This is not mastery, however well the work may be memorized. Practise silent fingering, and even without the instrument. This can be done by concentrating the mind upon the music and imagining the fingering and phrasing; it is possible to see the music, feel the fingering and hear the piece at the same time in the mind alone, and to develop this faculty is one of the most valuable accomplishments of a violin student. As far as possible, learn the history of a composition and the traditions surrounding its subject. Develop the subconscious mind to the fullest extent, and always in the direction of and in conjunction with the technic. If these points are followed out mastery becomes only a natural result."

## Sara Simpson Under Sawyer Management.

Sara Simpson, the New England mezzo-contralto, is to be under the management of Antonia Sawyer this season. Miss Simpson has been highly successful in oratorio as well as concerto. Besides possessing a beautiful voice, Miss Simpson is an artist of unusual intelligence. Her folksong programs, which she gives in appropriate costumes, are of real educational importance. Many schools and colleges will want to hear her, and once having engaged her will want her again. It seems to be that Miss Simpson is one of the singers who is in demand by patriotic societies. For six successive years she has sung at the Continental Congress of the D. A. R., held during the

month of April in Washington, D. C. The congress meets for one whole week, and each time for six years Miss Simpson's singing has been a feature of the sessions.

The Washington Star, in referring to Miss Simpson's singing, stated:

Sara Simpson's magnificent voice completely filled the auditorium of Continental Hall, and her singing called forth hearty applause.

In Maine, New Hampshire, Vermont and Massachusetts many music lovers have heard Miss Simpson, and the mu-



SARA SIMPSON.

sic critics in those States have not hesitated to bestow compliments upon her and her art. A few more press opinions follow:

All were delighted with Sara Simpson's rich, musical voice, and pleasing manner.—Bangor News.

Sara Simpson was simply grand; a magnificent voice and well trained.—Manchester, N. H., Union.

Sara Simpson has a truly wonderful voice, in which are found both sweetness and expression of tone, a wide range and considerable power.—Springfield, Vt., Reporter.

Sara Simpson, contralto, assisted, and her beautiful voice and exceptionally artistic method created a marked impression.—Boston Transcript.



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William Nelson Burritt has announced the reopening of his studios at 35 East Thirty-second street, New York, for the season 1910 and 1911. From time to time last



WILLIAM NELSON BURRITT.

year THE MUSICAL COURIER gave a résumé of the important works given in the Burritt studios on their regular Tuesday evenings, and of the splendid singing done by



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makes it possible to place before the public the big work accomplished there.

The prospectus just sent out from these studios promises a year of unusual interest and advantage to the student. In accord with the rapid growth in music and the demand for singers who are musicians in America, and the seeming culmination of plans to produce opera in English in the near future in this country, studios of the type of the Burritt's, where thorough musicianship is insisted upon, where the singer is taught its importance, where conscientious earnestness of purpose is the principle of work, are much sought after and should be ferreted out by the student whose purpose it is to prepare for a career which has both artistic and commercial value.

**Remarkable Concert Course for Oberlin.**

The remarkable musical activity at Oberlin College, Oberlin, Ohio, has been a factor in the development of musical art in America, since students from every State in the Union, and some from Canada and Europe, are enrolled. The school of music connected with the college has many lectures besides the regular concert courses. Among the artists engaged for the Oberlin concerts this season are Busoni (return engagement); Boris Hambourg, the cellist; Adolphe Borchard, the French pianist; Gracia Ricardo, the American soprano; Dalton-Baker, the English baritone, and Elizabeth Sherman Clark, the contralto.

**Mrs. Makinson to Bring Stars to Pittsburgh.**

Emma Porter Makinson, the Pittsburgh manager, will have an interesting course of artists' concerts at Carnegie Hall, Pittsburgh, during October, November, December and January. Among those whom Mrs. Makinson will introduce are the two American sopranos, Bernice de Pasquali and Gracia Ricardo. Other notable artists on her list whom she has looked are Reinhold von Warlich, the recital singer, with Uda Waldrop at the piano; Boris Hambourg, the cellist; Adolphe Borchard, and Ferruccio Busoni as the closing attraction on January 10.

**Mrs. C. Milligan Fox Coming in October.**

Mrs. C. Milligan Fox, who is to tour this country in lecture recitals on the "Irish Folk Songs," will sail from Ireland for the United States October 15. Mrs. Fox is under the management of the Pond Lyceum Bureau, and it is announced that she will be available for engagements after November 1.

**Walter Bently Ball, Baritone.**

Walter Bently Ball, baritone, is an American singer who is in demand. Last season Mr. Ball gave over forty recitals and received the highest praise from music critics, musicians and the public who heard his fine voice. For this season, Mr. Ball has prepared a distinctly American

program and those who hear him give this will be convinced by its novelty and educational value.

Mr. Ball has made many researches the past year in California and New Mexico, and has had the assistance of Walter Huff, of the National Museum at Washington, in designing a costume which he will wear for the four ceremonial songs of the Zuni Indians. The program will include several of the old songs of early California when the Spanish held full sway. In addition to the Indian songs several cowboy songs will be used, as well as a number of negro songs from a group beginning with the most primitive African chant and closing with a modern



WALTER BENTLEY BALL.

song written by Paul Lawrence Dunbar and Coleridge-Taylor.

Mr. Ball has had marked success with his dramatic readings and will give "Hiawatha's Wooing" with musical setting by Rossiter Cole. His recitals are preceded by an interesting talk and are of great educational value. He already has a number of important engagements booked, including appearances in Cleveland, Toledo, Detroit, Rochester and Syracuse.

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TWIN CITIES, September 17, 1910

Opening with the president's reception on October 6, the Thursday Musical is planning the most active year in its history. This reception will be held at the home of Mrs. Harry W. Jones, president of the club, and will be the first social event of the season. Following this the first artists' recital will be held a fortnight later in the First Baptist Church and then every two weeks a recital or concert will be given in the same place—with the exception, of course, of the vacation period during the winter holidays, when no concerts or entertainments are attempted. The change from the Unitarian Church to the First Baptist Church is considered one of the best moves made by the club in years, as there will now be adequate seating capacity for their largest meetings and there will also be the splendid reception rooms for use of committees or for social functions after concerts. At the first recital on October 20 each club member will be allowed to bring a guest—a return to a former custom of the club, but discontinued during the last few years owing to lack of room. Besides the regular fortnightly recitals—which will be given in the afternoons as was the custom last year—there will be two evening concerts by artists of national reputation. Cecil Fanning and Harriet Ware will give the first concert on the evening of November 8, and Busoni will give a piano recital on the evening of January 27. These concerts will be open to the public—this being another return to an old custom of the club, that of bringing artists here for recitals. It has been decided to continue the orchestra and chorus and these activities will be under the direction of J. Victor Bergquist. There will also be weekly sectional meetings for study—the voice, piano, organ and string sections taking up special lines of work. The studio in the Metropolitan Music Company's Building will be maintained as usual.

\*\*\*

In addition to the three-days' festival which Manager Charles Wagner of the St. Paul Symphony Orchestra has announced for the latter part of next March, he now comes forward with plans for his spring tour and with the astonishing information that it will extend over a period of ten or eleven weeks and will cover ten States, from Montana on the west to New York on the east, besides a long trip through Canada. He has not announced his towns yet, but he says that he has all the dates for ten weeks and so many more applications for concerts that it seems as if he would have to extend the tour to eleven weeks at least, running until the middle of June. For this tour he will have director Rothwell and forty-six men besides four festival soloists.

\*\*\*

Olive Adele Evers, president of the Northwestern Conservatory, returned from New York this week and announces a large number of new members for her faculty. Frederic Fichtel will be director of the piano department, Arthur Wallerstein of the violin department, Mrs. Livingston of the public school music department, besides first assistant in the voice department, Miss Louis von Heinrich (Mrs. B. Yale), will have charge of the piano de-

partment at Stanley Hall (the young women's school of which Miss Evers is president) and will also have a place in the faculty of the Conservatory. The older members of the faculty have returned from their summer vacations and are taking up their work. Miss Dobyns and Mr. Patterson began their piano classes this week, Mr. Vogelsang his classes in voice, Mr. Karr his classes in oratory and expression, and Miss Powell her art work. Mr. Lambert, of the department of expression, has been granted a year's leave of absence and will spend it in study in the East.

\*\*\*

Lulu Boynton, contralto, assisted by Mary E. Cairns, pianist, gave a recital in Minot, N. D., last week. The program follows:

Is She Not Passing Fair?	Elgar
Loch Lomond	Old Scotch
Husheen	Needham
My Dear Soul (a Wessex love song)	Sanderson
If I Were a Bird	Henselt
Recit. and aria, But the Lord Is Mindful of His Own	Mendelssohn
Dream in the Twilight	Strauss
The Messenger (Gipsy Song)	Brahms
The First Primrose	Grieg
My All	Bohm
The Eagle	MacDowell
Witch's Dance	MacDowell
Faith	Chadwick
The Sea	MacDowell
Irish Love Song	Lang
The Nightingale's Song	Nevin
Sonata in E minor	Grieg
My Heart at Thy Sweet Voice (Samson et Delilah)	Saint-Saëns

\*\*\*

Carlyle Scott, head of the department of music at the University of Minnesota, reports a heavy enrollment of music students. He is planning some large musical events for the university this winter.

\*\*\*

Robert Griggs Gale, musical critic of the Bellman and one of the well known piano teachers of Minneapolis, is taking an especial interest in American music and is writing a series of very interesting articles on the subject for his paper. Mr. Gale is very optimistic in his view of the situation and thinks he has discovered real national characteristics in the works of Nobel F. Kreider, Campbell Tipton, Arne Oldberg, Henry Gilbert and a few others.

\*\*\*

Dr. W. Rhys-Herbert, not satisfied with his recent successes in composition, is already at work on a new opera which he expects to have completed and produced before the end of the season. Recently the libretto for a grand opera was forwarded to him from England and he was asked to make a musical drama of it. He has not yet decided to undertake the task.

\*\*\*

The most important musical event of the week at the Minneapolis School of Music, Oratory and Dramatic Art took place this morning at 11 o'clock. The program was given by two members of the faculty, Maude Peterson, pianist, and Louis B. Canterbury, tenor. Miss Peterson

played two groups, including the E flat concerto etude by Schlosser, andante spianato and G flat polonaise by Chopin. Mr. Canterbury sang two groups as follows: "Where'er You Walk," Handel; "Serenade," Schubert; "Ecstasy," Beach; "When Stars Are in the Quiet Skies," Lucas, and "Marie" By Franz. A large audience of pupils and friends greeted the performers. This recital was the first of a series of ten to be given Saturday mornings at the same hour by members of the faculty and advanced students. Charles M. Holt, of the dramatic department, will have charge of the classes in oratory at the United Church Theological Seminary this year. Alice O'Connell and Lewis B. Canterbury will appear on the program of the county teachers at the Court House Saturday morning, September 24. Miss O'Connell will give several readings and Mr. Canterbury will sing two groups of songs.

OSCAR HATCH HAWLEY.

### Eager Crowds to Hear Florida Opera.

[By Telegraph.]

CINCINNATI, Ohio, September 18, 1910.

To The Musical Courier, New York:

The Florida opera, "Paoletta," now is playing to the capacity of the Cincinnati Music Hall, seating 3,600 people. At the last four performances many hundreds were un-



SCENE FROM "PAOLETTA."  
Carl Gantvoort and Edna Showalter.

able to secure admission, and the demands for seats for the coming week indicate equally large and overflowing audiences. Musically, and from the spectacular point of view, the opera has scored a triumph. C. H. ZUBER.

### Clifford Cairns Arrives in America.

Clifford Cairns, the basso-cantante, who has been in Scotland coaching with Henschel and concertizing in England and Scotland, arrived in New York on the steamship Caledonia last Sunday. Mr. Cairns filled some very important engagements in England. He comes back to America with his fine record much enhanced by successes abroad. Mr. Cairns will be heard in recital, concert and oratorio this season, and is under the management of Marc Lagen.

In England they are wondering if it would not be a good idea to have certain kinds of modern music played in prisons, as an added punishment for hardened criminals. —New York Evening Post.

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**Furore Over Melba in Canada.**

Frederic Shipman, manager of Madame Melba, has forwarded to THE MUSICAL COURIER several Montreal and Quebec newspapers, from which the following extracts have been taken:

**MELBA MISTRESS OF MELODY STILL.****INCOMPARABLE BEAUTY OF GREAT SINGER'S VOICE CHARMS.**

There is the same intense clarity, the same cold purity, that have made it unique and have won for her world-wide fame. And she uses it with consummate skill. She is still the incomparable mistress of sustained melody, to listen to whose voice is a sheer aesthetic delight.

Last night at the Arena she thrilled several thousands of people by it, and emerged triumphant from the severe test of the flute obligato, superbly played by the famous John Lemmone. There is never the slightest suggestion of unevenness in her scale. This flawless perfection is in itself a thing of rarest beauty. It aroused the audience to an astonishing pitch of enthusiasm which has not been paralleled here since Caruso sang in the same huge building. And when, in response to insistent recalls, she came back and sang a dainty little lyric, "The Note of a Bird," the same charm of mere melody held her audience rapt. An enunciation that is clarity itself, a technique that is all-embracing and never in evidence, and a thorough knowledge of her own limitations enable her to invest lyrics with a quality hard to define, but of undeniable power to fascinate and entrance.

Later, in the "Jewel Song," the same qualities stood once more revealed. Twice she responded to the insistent cheering of the audience, and always there was left the same impression of mastery of melody, superlative charm of phrasing. . . . Again and again the audience brought her back, but she resolutely—and very properly—refused to sing again, and they were compelled to leave with the haunting beauty of notes such as no living singer of today can produce lingering in their ears.—Montreal Daily Star, September 13, 1910.

**MELBA WON CROWD.**

MOVED MANY ALMOST TO TEARS BY PATHOS OF TOSTI'S "GOOD-BYE."

**IN FULL PRIME OF CAREER.**

"ASSISTED BY COMPANY OF REMARKABLE MERIT IN A MEMORABLE CONCERT."

Melba's incomparable art triumphed over a large audience at the Arena last night, and held them enthralled as much by her wonderful beauty of voice as by the spirit and pathos she infused into her every tone. The great coloratura singer showed herself at the prime of her career, with her voice mellow and rich, full of unexpected depths of tone, and a perfection of technique that at all times astonished those who had just before heard her massive sensuous notes. Her singing of the famous "Mad Scene," recitative and

aria from "Lucia," was impressive, but hardly showed the cantatrice at her best.

Later Madame Melba sang the song for which she is famous the world over, the charming "Jewel Song," from "Faust." In this she won her way to the hearts of the audience in the most striking manner, fairly carrying them away with her, as she depicted the varying emotions that Gounod so well intertwined into the delicious gaiety of the song. This won an enthusiastic encore, and then another, the audience seeming insatiable in its desire to hear the songstress again. Madame Melba was in gracious humor, and finally responded with "Comin' through the Rye," which was greeted with a burst of applause that necessitated a fresh start. She sang the charming ditty with buoyancy and coyness.

But the song for which Melba will be remembered was Tosti's famous "Good-bye." By a curious coincidence Melba's great competitor in the soprano realm, Tetrazzini, sang the same song here last year. But while Tetrazzini sang it exquisitely, Melba lived in it, in the full mournful beauty of the song, and almost declaimed it with such force of pathos as caused unbidden tears to spring to many eyes. The intense power she invested the music with almost reminded one of Wöllner.

When Melba closed this final song there were a few moments of appreciative silence, and then the whole audience burst into a perfect tumult of applause and bravos, which brought the songstress back time and again to bow her thanks. But Melba had the artistic sense that it would be a crime to sing anything after so beautiful a thing, and finally she came back and cried once again, "Good-bye, good-bye," and the audience reluctantly left the hall, filled to the brim still with the haunting charm of the song.—Montreal Gazette, September 13, 1910.

**BRILLIANT AUDIENCE GREETED MELBA.****FAMOUS ARTIST GIVEN AN ENTHUSIASTIC RECEPTION IN THE ANCIENT CAPITAL.**

The Auditorium has been graced by many a brilliant audience in its history, but it is a question if it has ever contained a more select or more fashionable gathering than that which assembled last evening to greet Madame Melba. Certainly there has never been a more enthusiastic audience. Her first appearance in Quebec was a notable one in every respect. Her excellency the Countess Grey honored the occasion by her presence, and among those in attendance were the leading members of Quebec society. A notable attendant was also Sir Baden-Powell.

Madame Melba was received with the greatest of enthusiasm, and she was recalled again and again after her different selections. The famous diva was in excellent voice and form, and when this is said all is said, for there is no further criticism necessary. The possessor of a glorious voice, which has been acclaimed the world over, Melba proved that she was still the great Melba, and whether it was a simple ballad or the more exciting music of the "Jewel Song," from "Faust," her efforts aroused just the same admiration and same enjoyment. A great artist Madame Melba undoubtedly is, and the critical audience last evening was not slow to recognize the fact. Tumultuous was the applause, and repeated were the recalls which were showered upon the celebrated singer. As she was

called out time after time, she seemed to be as pleased as those who were under the witchery of her magic spell.

The concert was certainly one of the most enjoyable and most successful which has been given in Quebec for a long time. There have been many operatic stars heard here, but, among them all, none will shine more brightly in the memories of the music lovers of Quebec than Madame Melba and her associate artists.—Quebec Daily.

(By Telegram to the Chicago Office of THE MUSICAL COURIER.)

OTTAWA, Ontario.

**Mr. Rene Desvries:**

Melba appearance here tonight occasioned a scene of fervor and enthusiasm never before witnessed in Ottawa. Six thousand people packed the vast arena from floor to ceiling, at the conclusion the audience rose en masse and cheered the diva. Hundreds unable to gain admission waited outside during the entire program.

FREDERIC SHIPMAN.

**Mrs. Albert Woeltge Dead.**

Mrs. Albert Woeltge, the widow of the late Albert Woeltge, whose death was reported in THE MUSICAL COURIER last week, passed away a few days after her husband in Walpole, N. H., where the Woeltges had spent the summer. The late Mr. Woeltge was an organist and composer, and for four decades he was at the head of the music department of a seminary in Stamford, Conn.

**Few Dates Left for Flonzaley Quartet.**

Loudon Charlton reports that there are few dates left for clubs and cities desiring the Flonzaley Quartet this season. A big tour has been booked for these artists.

**Letters at the Offices of The Musical Courier.**

Letters addressed to the following persons can be found in this office, and will be delivered on presentation of credentials:

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## IN MEMORIAM.

Julian Edwards.

[From the Yonkers Statesman.]

A family, a community, a profession, have lost a friend—a friend in the fullest sense; for he is one who lives not unto himself, but for others. And such was Julian Edwards. He was more than an esteemed member of a large family, more than a respected citizen in the community, even more than one whose talent and creative

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S. R. A.

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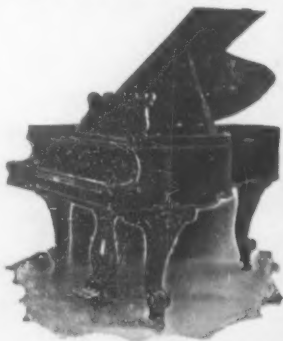
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